

TECHNOLOGY IN THE SERVICE OF HISTORY:
PRESENTING RACE RELATIONS
& THE CIVIL RIGHTS MOVEMENT
IN SOUTH BEND, INDIANA

CANDICE MAIS LEUTHOLD

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Candice Mais Leuthold

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DEDICATION

I would not be the person I am without the women in my life – the Mals women and the Leathold women. Each of the following women has taught me very important lessons.

Emily – The true meaning of family, loyalty and love.

Accepted by the Graduate Faculty, Indiana University South Bend, in partial fulfillment of the requirements for the degree of Master of Liberal Studies.

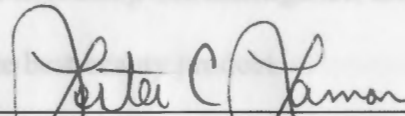
Kelly – The importance of friendship and intelligence, and the gift of gab.

Katherine – Laughter is the best medicine.

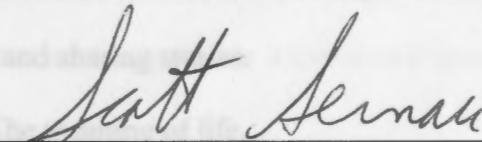
Eva – Patience and kindness.

Sam – The joy in telling and sharing.

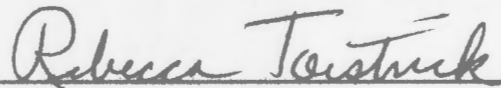
Megan (and Cameron) – The importance of family.



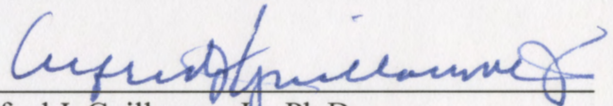
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I would not be the person I am without the women in my life – the Mais women and the Leuthold women. Each of the following women has taught me very important lessons. Drs. Sernau, Torstrick, and Guillaume were able to visualize an appropriate

outcome and provide the necessary support. I would like to thank Emily – The true meaning of family, loyalty and love.

I would like to thank Sue – The importance of perseverance and independence. I would like to thank Sue for her contribution to the

Civil Rights Movement. I would like to thank Kelly – The importance of friendship and intelligence, and the gift of gab.

I would like to thank Katherine – Laughter is the best beauty product. I would like to thank Katherine for sometimes making it hard

to say "No" to me. I would like to thank Eva – Patience and kindness are at the heart of a family. I would like to thank Eva for her support and

guidance in academic and personal matters. I would like to thank Susan – The joy in telling and sharing stories. I would like to thank Susan for being a friend and mentor.

I would like to thank Megan (and Cameron) – The meaning of life.

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I would especially like to thank Dr. Les Lamon. Dr. Lamon's dedication to the Civil Rights Heritage Center and its students has been tireless. Dr. Lamon never asks more from his students than he is willing to give himself, which sometimes makes it hard to say "No" to a new project. Personally, he has been a wonderful source of support and guidance in academic and life decisions, but most importantly a friend and mentor.

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WEBSITES, TERMS & DEFINITIONS, & PHOTOGRAPHS

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Shortly after the end of the retreat, in a meeting to look at trip photographs, we began sharing our memories of the trip. We discovered that we both felt a new found understanding of history, a desire to learn more about the movement and most importantly, a need to share this knowledge with others. We agreed that our educational experiences prior to the trip, through high school and in college, had neglected to emphasize the importance of the Civil Rights Movement, particularly the motivations and commitment of those involved. We were inspired and motivated by the determination and hard work of a group of people who were determined against all odds and against their own country, to still had enough faith to believe things would take place if they were persistent in their drive for winning equality. After studying the Movement of the 1950s, 1960s and 1970s, we felt many of the same struggles were still being fought in a new century. Racism still exists, albeit perhaps in different forms, and badly has been joined by discrimination based upon sex and sexuality, physical abilities and

¹ Written by Caroline M. Goodell and Tracy Schorr and will be featured in the introduction to each author's book.

INTRODUCTION: THE FORMATION OF THE CIVIL RIGHTS HERITAGE CENTER¹

In May 2000, Amy Selner and Candice Leuthold participated in a course, *Freedom Summer 2000: A Study Tour of the Civil Rights Movement in the South*, taught by Dr. Les Lamon and open to undergraduate and graduate students. As graduate students in the Master of Liberal Studies program, we are fortunate to have the opportunity to take courses on subjects that especially pique our interests while meeting degree requirements; *Freedom Summer 2000* did just that. Dr. Lamon organized a course of study that was hands-on history, studying the Civil Rights Movement at the cities and sites where history was made and meeting those individuals who put their lives on hold, veterans who put their safety on the line for the basic freedoms laid out in the Declaration of Independence and the United States Constitution.

Shortly after the end of the course, in a meeting to look at trip photographs, we began sharing our memories of the trip. We discovered that we both felt a newfound understanding of history, a desire to learn more about the movement and most importantly, a need to share this knowledge with others. We agreed that our educational experiences prior to the trip, through high school and in college, had neglected to emphasize the importance of the Civil Rights Movement, particularly the motivations and commitment of those involved. We were moved and motivated by the determination and hard work of a group of people who were discriminated against, neglected and abused by their own country, yet still had enough faith to believe change would take place if they were persistent in their drive for attaining equality. After studying the Movement of the 1950s, 1960s and 1970s, we felt many of the same struggles were still being fought as a new century unfolds. Racism still exists, albeit perhaps in different forms, and sadly has been joined by discrimination based upon sex and sexuality, physical abilities and

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began to assess the community's needs as well as investigate sources of financial support for the work we had in mind.

The first goal accomplished was the development of a mission statement. The CRHC's mission statement had to recognize the importance the work the Heritage Center would be performing, as well as emphasize the study of the Civil Rights Movement as *living history* – history that continues to impact our lives on a daily basis. As a proponent of living history, the CRHC would teach the relationship of assuring freedom to the personal responsibilities of individual citizens. We believe such an emphasis will empower others to take a stand for what is right in today's society just as we were empowered by our contact with and study of the pioneers of the movement. Through fostering greater knowledge of the past, the CRHC will encourage community advancement by promoting active citizenship and helping create the "ordinary" leaders of tomorrow.

The Civil Rights Heritage Center will use the American Civil Rights Movement as living history to promote a better understanding of individual responsibility, race relations, social change and minority achievement.

After crafting this strong mission statement, it was necessary to identify the priorities of the Heritage Center as well as the potential groups benefiting from such an organization. Out of the lists of possible projects for the organization, we identified those we felt would be possible and most impacting.

- ♦ Informational programs and workshops
- ♦ Simulated civil rights experiences
- ♦ A resource center
- ♦ Regularly appointed liaisons
- ♦ Website development and linkages
- ♦ Planning of future trips
- ♦ Collection of local civil rights history
- ♦ Creation of traveling exhibits
- ♦ Bringing of speakers and other resources to the community
- ♦ Provisions of services connecting local school groups

Many of these projects have been implemented; those that have not are still in the works awaiting the necessary financial and student resources to achieve the center's goals; new projects have been added to the list.

The goal of the Heritage Center is that of a facilitator, not a replicator. From the start we have been community-driven, therefore many of the completed projects were chosen so as to fill a need in the community. In particular, programs and workshops have played a key role in the work of the Heritage Center due to the number of requests from schools, churches and local organizations for presentations and open-discussions on the topic of the Civil Rights Movement and its lasting effects. We work with these indigenous organizations to support their work and their missions in an effort to open the lines of communication between the races.

Along with programming, a campus resource center has been available from the start, growing over time. The Heritage Center provides a library of books and videos on the subject of the Civil Rights Movement, as well archival materials such as photographs, newspaper and magazine articles, and oral interviews. The resource center is open to any one interested in studying the movement, not just IUSB students. With a staff of volunteers, someone is always available to answer questions and add direction to research on the movement. Students, newspaper reporters, and community groups have been our major users in the first two-years.

As early as that first discussion, our philosophy was to reach as many people as possible, diverse groups filled with all ages, races and sexes. Even though the issue of race focused the Civil Rights Movement, the CRHC has welcomed a diverse audience at all stages of its work. In opening the lines of communication, we hoped to learn from

those who had lived through and participated in the Civil Rights Movement, while empowering those who know little about recent history. Through programming, we have reached all of these groups. We have been fortunate to discuss the Civil Rights Movement with the seniors of the Forever Learning Center, providing an opportunity to hear their recollections of this time in U.S. history. Through events on the IUSB campus, such as "Conversations on Race" and the Fall 2000 Civil Rights Workshop, we have communicated with all ages of South Bend citizens, youth, college students and seniors. The 21st Century Scholars and the youth of the Urban League's NULITES have responded to our message and have demanded on-going discussions and avenues of study. Also, invitations have come from a number of local churches, including First Presbyterian Church of South Bend [white] and St. Paul Bethel Baptist Church [black], for representatives from the Heritage Center to teach the history of the movement, as well as lead discussions about such issues as voting, race relations, and creating social change in our community. Each of the programs presented by the Heritage Center has allowed us, as facilitators, to witness the genuine search for understanding in our community and has offered participants a forum to learn and listen to what others have to say. Feedback from the programs has been very positive; comments include: feelings of hope, a belief that change can happen at the local level, and a sense of empowerment.

We established an organizational structure with student staffing. Dr. Lamon serves as Faculty Program Director, Amy Selner as Program Coordinator and Candice Leuthold as Research Coordinator. We have benefited greatly from IUSB students who identify with our need to do more to educate and empower the community; the Heritage Center has a volunteer staff at times as high as twenty students. Each volunteer has a

particular interest of study and work, allowing for a number of diverse projects and programs. Many of the student volunteers have completed independent projects and fulfilled course requirements while performing interesting and rewarding work in the community.

Having produced a mission statement, identified a list of program ideas and a diverse audience, and even begun to “operate,” the question of becoming a formal entity still required work. We sought university and community input through selected focus groups. An advisory committee of ten local leaders with diverse backgrounds was brought together, representing the Mayor’s office, the *South Bend Tribune*, the Urban League, the African American Community Fund, the South Bend Community School Corporation, 21st Century Scholars, and Indiana University South Bend. The members of the CRHC’s Advisory Committee gave us important feedback and have provided a strong avenue of support for the work of the center.

The next step was the search for space and funding. One of the original questions that still needed to be answered was, “Where would this organization be founded and located?” With the idea and work of the project coming from students of Indiana University South Bend, we felt that the Civil Rights Heritage Center would benefit from a campus environment; and likewise, IUSB would benefit from the work of a student-led organization reaching out to its community. We have been fortunate to receive university in-kind operating support, particularly from the Office of Liberal Arts & Sciences. Such support has come in the form of office and storage space, computer equipment, and furniture. The department has been very supportive in their assistance with phone and copying costs as well. Start-up funding was sought and received from local community

foundations; the Bowser-Booher Foundation, the Indiana Humanities Council, and the African American Community Fund of St. Joseph County were very generous and supportive of the project from the start.

Community interest has been high. Amy Selner has put together a number of very successful programs for the Urban League, 21st Century Scholars and several South Bend community schools. The Oral History Project, led by David Healey [graduate student], has received the full support of the *South Bend Tribune* with a one-year commitment for monthly articles based upon issues identified by the project's participants; and, we have been invited to sit on the planning board for Dr. Martin Luther King, Jr. Day activities in South Bend. The Advisory Committee has repeatedly approached the students of the Heritage Center with new ideas and challenges.

The CRHC has worked to promote a sense of community in South Bend by introducing people who participated in the Southern Civil Rights Movement. These ordinary people did extraordinary things out of a desire to make change in their own neighborhoods and towns. Through our relationship with the local heroes we met on *Freedom Summer 2000*, we have provided a number of opportunities for the South Bend community to share their stories of life in the South. We helped arrange visits by Congressman John Lewis (Atlanta) and Reverend Fred Shuttlesworth (Birmingham/Cincinnati), as well as provided the opportunity to hear and sing along with the "Freedom Singers" of Albany, Georgia, lead by one of the original Freedom Singers, Rutha Harris.

Although north central Indiana and southwestern Michigan were initially identified as the center's target area, the work of the Heritage Center thus far has focused

for a focus on individual interests and skills and an opportunity to use their best assets to present the center's work to the community. Although they share this common

As Amy and I began to branch out and create individual projects for the Civil Rights Heritage Center, we each focused on personal interests and the best use of our own skills and abilities. The majority of my work at the center has grown out of my knowledge of computers and workplace experience with graphic design. Since its foundation, I have created most of the databases used by the Heritage Center, designed most of the mailings, put together PowerPoint presentations, and provided much of the office's computer support. But my greatest interest has been in the design of visual displays, particularly learning to put displays together and compiling and designing the presentation. This interest has led to the creation of the Civil Rights Heritage Center website and a visual display of the Oral History Project, both the focus of this research project.

The following chapter is a breakdown of the origins of the CRHC website and the OHP display, presentations designed out of necessity and with constraints on time and resources. As you will see, much of the initial work was done with little research on theories of building displays and exhibits of history, but were successful none the less. Chapter Two is a study of building museum exhibits and the use of computers and visual displays to present history. The second chapter explains my research on the use of computers and visual displays, even though this often occurred after "first drafts" had been completed. This research will be used in Chapter's Three and Four to look at the original website and OHP display, evaluating where my presentations are supported by the research and indicating my recommendations for changes that should be made based upon the research. As the website and OHP display were created as dynamic

CHAPTER ONE: PRESENTING THE WORK OF THE CIVIL RIGHTS HERITAGE CENTER THROUGH MULTIMEDIA DISPLAYS

As Amy and I began to branch out and create individual projects for the Civil Rights Heritage Center, we each focused on personal interests and the best use of our own skills and abilities. The majority of my work at the center has grown out of my knowledge of computers and workplace experience with graphic design. Since its foundation, I have created most of the databases used by the Heritage Center, designed most of the mailings, put together PowerPoint presentations, and provided much of the office's computer support. But my greatest interest has been in the design of visual displays, particularly learning to put displays together and compiling and designing the presentation. This interest has led to the creation of the Civil Rights Heritage Center website and a visual display of the Oral History Project, both the focus of this research project.

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presentations, I will apply the research, evaluations and recommendations to my final installment of the CRHC website and a PowerPoint presentation of the Oral History Project; both are available for viewing on the attached CD-ROM.

As a new organization, the founders and volunteers of the Civil Rights Heritage Center were looking for the best, most current means of conveying our work and our message to the public. Newsletters, mailings, posters and word-of-mouth were options already in place. With its own website, the center would be accessible to people on-campus, in our community and around the world. Unfortunately, we had no one on staff to build such a site or the resources to hire a designer. I had two reasons to volunteer to create a website for the Heritage Center. First, through workplace experiences and many years of schooling, I have the basic understanding of computer applications and I also had the desire to learn website design. Second, I have done a large amount of research on the Internet on the topic of the Civil Rights Movement, and I was often surprised and/or discouraged by the number of poorly constructed websites available to the general public to learn about the topic, and the handicaps these present for those doing serious research.

After I had registered for *Freedom Summer 2000*, I wanted to do some research of my own prior to the trip. A list was available online of the cities we were going to visit, some of the people we were going to meet, and the sites, museums and memorials relevant to the movement and the course. I wanted to find out as much as possible about all of these things, particularly their relevance to the Civil Rights Movement. I used the research tool I had at home and could access at my convenience— the Internet. I know from past research experiences that, unlike the library, the Internet is always “open”; research can be done at any time and the only limit was the amount and quality of

information available on the World Wide Web. I started with a search on the topic "Civil Rights Movement." Depending upon which search engine used, I came up with any number of websites on the topic; Yahoo had as few as 28 hits while Lycos found more than 350,000 sites. The number of sites found depended upon the way the search engine defined the phrase "Civil Rights Movement," very broadly or very specifically. Some of the sites identified would briefly mention the movement within a variety of contexts, issues or historical events, while others focused specifically on key events, people or issues of the movement. Even within the web pages that appeared to focus primarily on the Civil Rights Movement, the amount of information available would range from one or two lines and provide no help, to very informative and research driven. When performing specific searches, such as a search on movement veterans like "Charles McLaurin" and "Dr. L.C. Dorsey", no results were available; other searches, such as searches on "Martin Luther King, Jr.", "Viola Liuzzo" and "Southern Poverty Law Center", resulted in a number of sites; some of the sites answered my questions while others were hateful, racist, demoralizing, one-sided and/or slanderous.

Through searches and discoveries on the Internet, I created a list of determining factors to judging a site's accuracy and validity for the information presented. As a student using the Internet as a source of research, I have learned to look at the information presented online as I would look at facts and stories in a scholarly journal or historical text to be used in a research paper. From this perspective I sought information with academic support and bibliographic references. As reasonable history sources, facts and details of historical events presented in a website should not have been unique ideas, but available in other sources, either online or within a library. I would often check the

validity of information through a continued search of the facts in an effort to find a reoccurrence or corroboration of the information on the World Wide Web. Also, when focusing on controversial issues, sites that are objective and present all sides are very important to a researcher's needs.

As I was evaluating websites for their historical content, I also began to look more closely at their design and make-up. An advantageous website involves a presentation of facts, objects and information that is not too daunting to the viewer. When using photographs, images were chosen as a means of recognition and identification for the viewer; often many of the same powerful images or depictions of an event were presented on more than one website. Websites were more influential when they were presented with a professional appearance, which included the omission of flashing objects and moving text. When researching online, I was drawn to sites that focused on substance rather than style and used professional fonts and subdued colors in borders, backgrounds, and text. In looking at the events of the Civil Rights Movement, there were many highs, but also many lows. This is a serious topic and should be presented in a manner that is professional and substantial, not as entertainment. One last issue in evaluating websites was the use of graphics; a lot of graphics would slow down the load time of a site, providing an opportunity to lose interest and move onto another site before finding out how resourceful the given site might be.

For illustration, I have chosen two different websites, referred to as Websites 1 and 2, identified in a search on "Dr. Martin Luther King, Jr." Each site focuses on King's assassination and the site of his 1968 murder. The websites are similar in topic but present a wide range of information and viewpoints. From personal experience, this type

of situation often occurs when doing research on the Internet. Two very different host institutions present the two websites, each with a unique goal and different site content. The first site [Website 1] is from the National Parks System's "We Shall Overcome: Historic Places of the Civil Rights Movement" and presents information about the Lorraine Motel in Memphis, Tennessee. The second website [Website 2] is from "Martin Luther King, Jr. – An Historical Examination" and focuses on Dr. King's death and King's activities on that April day. "We Shall Overcome" is a site presented by a government agency established to preserve history in its natural state, with the goal of allowing cyber-visitors to travel to the places where the Civil Rights Movement took place around the country. The site has information and links to other organizations with similar goals, including the Lorraine Motel/National Civil Rights Museum. "Martin Luther King, Jr." is a site created by an individual who in his letter from the Webmaster, states his political beliefs and agenda in presenting the details of April 4, 1968. The site's creator is not supported by a particular group or organization, educational institution, or governmental agency.

Although I do not question the validity or truth of the material presented in each website, from my educational history Website 2 does not contain information appropriate for a research paper on King's assassination. Dr. King was not, nor did he ever claim to a saint; he was a man who had "humanly" faults. Whether he drank, smoked, was a Communist, a philanderer, or committed acts of violence toward women does not change the goals he accomplished for his fellow man during the Civil Rights Movement. But, it is up to each student researcher to see all the facts and decide what is appropriate and whether it supports the questions asked.

Continuing with the subject of the day that Dr. King was shot, examples of questions to answer about the events of that day might include: which people witnessed the murder; the reason Dr. King was in Memphis and/or at the Lorraine Motel; who was the assassin, was he caught and why did he do it? The National Parks System's "We Shall Overcome: Historic Places of the Civil Rights Movement" answers many of these questions, while "Martin Luther King, Jr. – An Historical Examination" focuses on alleged immoral and illegal activity that Dr. King participated in. It is important to acknowledge the defamatory nature of the text and the attempts of the Webmaster to present Dr. King and the Civil Rights Movement in a number of unpleasant and little known situations. I am not judging the site's accuracy, as further exploration of the site shows that the designers have been diligent in providing scholarly research on the issues presented. Rather, this site has been identified as an example of the range of available information on the Internet, and it is a website, among many, that shows history purposefully, manipulating the full story to support a particular agenda.

When I had concluded the online research for *Freedom Summer 2000*, I was prepared for the trip to the South and looking forward to seeing the places pictured and discussed online. Unfortunately, I had become very disenchanted with the Internet and much of the information found. Any person, with the right technology, can have his or her voice heard through the World Wide Web; some of those voices present informative facts while others provide only entertainment or even inaccurate and misleading information. There is no reference for reliability. Technological skill is a valuable attribute but does not make someone a scholar or a teacher. Also, there are a number of people, young and old, doing research on the Internet who are influenced by what they

find and believe all information to be "truth." If they are unable to decipher facts from fiction or embellishment, they will be misled by the information available on the web. Sadly, I have become more and more disappointed by the growing number of websites that are manipulative and hate-driven.

With my work at the Civil Rights Heritage Center, I continued to do research on the Internet, deciphering accurate and well researched online information from the inaccurate and manipulative, and identifying websites that were advantageous to the study of the Civil Rights Movement and race relations. By summer 2001, I was surfing the web for any and all websites on the events and people of the Civil Rights Movement. I also was looking for websites on race relations and social issues. Over time, I began to make notes and lists of sites I valued for their knowledgeable presentation of history and important issues. In identifying such sites, I made those that were valuable and advantageous to the study of the movement known to the students of the center to aid in their research needs. I began to appreciate not only the factual information presented, but also appealing layouts, and visually and emotionally stimulating images.

As I have always been reasonably skillful with computers and patient enough to teach myself new programming, I began to build a website in my mind that I could conceivably create in real life; a website that would present the history of the Civil Rights Movement, the stories of the people involved, the places where history was made, and an avenue to learn more about this important time in history. I visualized a site that presented the Civil Rights Movement in a positive, informative and factual light; this site would educate others on the movement with a hope of empowering visitors through the study of history. My ideas were very similar to the goals of the Civil Rights Heritage

Center. I felt I might realistically be able to build this website one day, given the opportunity.

In creating my own website, or specifically a site to benefit the work of the CRHC, I would focus not on my own original research but provide a research tool for those seeking more insight on the topic of the Civil Rights Movement. Similar to valuable sites found in my own search on the "Civil Rights Movement," the website would offer an avenue to accurate and informative sites available on the Internet, using the criteria defined for my own online research. The website I would create would also feature the efforts of the students of the Civil Rights Heritage Center, and the mission and goals of the organization. The site would promote the outreach programs of the Heritage Center and recognize other community organizations with which we have partnered and received support.

With a mental image of a website that would work as a research tool and present the work of the Heritage Center, I approached Dr. Lamon with a proposal to get the Civil Rights Heritage Center on the World Wide Web. Spring Semester 2001 was underway; the center was approaching six-months of community work and the office was constantly busy with incoming requests for presentations and assistance in open discussions on the Civil Rights Movement. A website would be a helpful research tool for others, like me, who had questions about the Civil Rights Movement but were often frustrated with the confusing array of answers found online. The site would also allow me the opportunity to gain a new computer skill, and go beyond the traditional forms of communication used by the Heritage Center, such as posters, fliers and mailings. We agreed that this would be an important avenue to pursue and a deadline was set. I spent the summer teaching

myself the ins and outs of Microsoft FrontPage, a website design program used by amateur web builders unable to write HTML code. The initial launch of the website took place in August 2001. I have updated the Civil Rights Heritage Center's website twice since the initial launch, with a final revision planned to coincide with the culmination of this thesis.

Another avenue of presentation pursued by the Civil Rights Heritage Center has been the use of visual displays on campus and at various functions in the community to present the work of the organization and its volunteers and student staff. These displays have offered an avenue for recruiting new volunteers, workshop and presentation participants, and additional community support. Such displays are often created with little resources, using only the objects on hand, with little preparation time and a quick approaching deadline.

The first CRHC display was actually created prior to the foundation of the Civil Rights Heritage Center and three-months after our return from *Freedom Summer 2000*. In September 2000, a display was needed for IUSBfest focusing on the *Freedom Summer* trip. The backdrop of the display was designed by a friend at Notre Dame University and featured biographies and quotes of some of the veterans we met in the South, as well as photos taken on the trip and identification of the issues confronted. This computer-generated visual display was complemented with a number of items collected on the trip, including books, t-shirts, photo albums, brochures, and copies of a *South Bend Tribune* series about the course and its students. This display continues to be used to complement the work of the center and show the foundation for the ideas of the organization. [Photo 1]

With foundation of the Civil Rights Heritage Center and the establishment of the resource center, items have been collected and cataloged for research purposes. The resource center's library includes photographs on a number of different topics, books, videos, audio recordings, newspaper clippings, pamphlets, and other miscellaneous items. When a display is needed, the items in the resource center are used in the display's design. Initially, my work with the center's displays came out of the necessity for computer-generated labels and a personal interest in putting such displays together. I steadily took on more responsibility for the displays' design and usage on the campus and within the community. This work corresponded with the research I was doing online and the establishment of an online presence; often much of the same physical and written materials were used for the physical and virtual displays, as well as digital representations of important objects from the resource center.

The first displays I created were featured on the IUSB campus, in the Franklin L. Schurz Library. For February and March 2001, the Civil Rights Heritage Center was approached about putting together exhibits for the display cases in the library's entryway. February is Black History Month and March is Women's History Month, so the displays would focus on these topics. I took it upon myself to pull together a display for February. The Black History Month display again used the *Freedom Summer 2000* exhibit, but this time as a tool to show the origins of the Heritage Center in the earlier trip experience. The display featured photos from the trip, reading suggestions for additional study of the Civil Rights Movement, a timeline of the movement, and brief information about our organization and how to become involved. As the organization was still in its founding

stages, I focused the work of the Heritage Center as that of a resource center. [Photo(s) 2-5]

I also volunteered to design the Women's History Month display as I have always been interested in studying the history of women. This exhibit was the first that was built from scratch; drawing from research I had conducted on the subject. I focused on the women of the Civil Rights Movement and included quotes, books and photos to present the lives of the veterans. Unfortunately, due to time constraints, available resources, and the large size of the display case, the exhibit was very sparse. I believe the information used was appropriate and informative to the viewer, but in hindsight, little effort was made to attract the viewer to the exhibit itself or fill the entire space available. [Photo(s) 6-11]

With much community and campus recognition given to the CRHC, at various times throughout the school year, I was called upon to put together displays for upcoming events. Displays on the IUSB campus feature the center as a student-driven organization, presenting the work of the center and views of the volunteers as they support the mission statement of the organization. The displays show the student volunteers and how their lives are affected, through education, mentoring, fulfilling degree requirements, and acquiring job skills. The goal of campus displays is to feature the work of the Heritage Center and its mission statement, but also to recruit new volunteers. Displays for the South Bend and local community have a different goal, gaining community support. Such displays again feature the work of the CRHC and its volunteers, but focus more on the outcomes and the benefits that activities and events have on the participants, such as the youth being mentored or the church group participating in an open discussion on race.

Since its foundation, the Civil Rights Heritage Center has been honored to receive the full support of the South Bend community. Such support has led to the foundation of the Oral History Project [OHP], a project to research the Civil Rights Movement in our own community. With assistance from the Indiana Humanities Council and a partnership with the Northern Indiana Center for History, student volunteers have gone out into the community to meet with citizens willing to share their recollections on race relations and events that took place in South Bend over the last fifty years. Through the collection of oral histories, steps have been taken to document South Bend's African American history. One surprising outcome of the Oral History Project has been the collection of donated and loaned materials from interviewees and other community citizens. We have been fortunate to have access to old photographs, audio recordings, books, awards, scrapbooks, and family histories. With an ever-growing library of historical articles documenting South Bend's history, the Civil Rights Heritage Center sought an avenue of presentation. Unfortunately, we were not well prepared for this influx of "hard" material and were slow in cataloging and referencing the collection. As word spread of our growing collection of South Bend history, requests for presentations started coming in; we did the best we could in such a short time.

IUSB's annual event, "Conversations on Race", provided the first opportunity to display the growing collection of items loaned and donated for the Oral History Project. The campus was fortunate to receive a visit from Civil Rights Movement veteran, Congressman John Lewis (Georgia) in November 2001. All-day events were planned involving a number of prominent community leaders, as well as an audience of South Bend citizens. The Oral History Project collection would have its first audience. The

display was very straightforward, featuring photographs loaned by Mrs. Barbara Brandy and newspaper and reading materials donated by Mr. John Charles Bryant, both lifelong South Bend residents. My role in the creation of the display was designing the presentation, providing proper labeling, and thanking the project's supporters. Because the loaned photos were very new to the center, there was not enough time for reproductions to be created. Therefore, original photos and documents were used for the exhibit. The use of the originals was not the appropriate avenue for preservation of the materials and created a problem with security of the display. Since that time, reprints have been made, with permission from the donors, to protect the originals and diminish security problems for future displays. [Photo 12]

The "Conversations on Race" presentation was a success in a number of ways. I received many positive comments on the overall appearance of the display, and also was approached by many participants who identified with the people and situations presented in the photographs. As I stood near the display, I was fortunate to hear a number of stories and recollections sparked by the photographs. This personal identification compelled many of the day's participants to become involved with the Oral History Project and volunteer to record their memories and recollections.

While working quickly to document and record our ever-growing collection, the Heritage Center was approached in December 2001 by the Northern Indiana Center for History [NICH] about a display focusing on the Oral History Project. In February 2002, Dr. Lamon was to receive the NICH's "Black History Award." As the Oral History Project was a collaboration between the CRHC and the NICH, the museum felt this would be an excellent venue for the materials we had accumulated, showing the hard

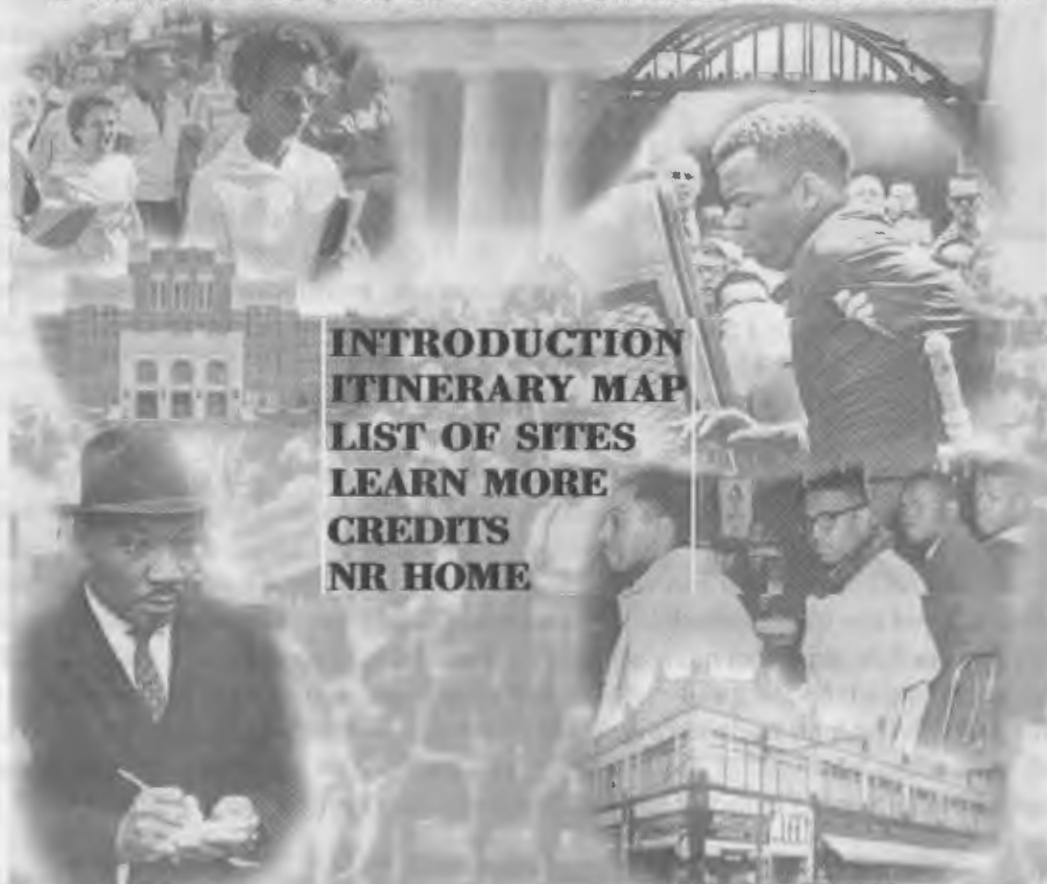
work of the student volunteers, and the support of the South Bend community, but particularly Dr. Lamon's leadership at the Civil Rights Heritage Center. The Center for History offered to work with me in putting together a display on South Bend's African American history. And, in a short time period, a display was created featuring all the resources the Oral History Project had available, including photos, calendars, newspaper clippings, reproductions of original documents, and transcripts of interviews. This would be a very large undertaking for me, and pushed me beyond my past experience and knowledge of display design and layout.

With a vision of an effective website and the request for a quality museum exhibit, I never considered the amount of work and frustration to come. As you will see in Chapters Three and Four, building the CRHC website and the OHP display were learning experiences in better understanding computer applications and design, but secondarily, I also learned a great deal about patience, time management, and maximizing the use of materials and resources available. The realization of an ongoing process has carried through to this thesis, as the research material in Chapter Two will provide a base for a realistic evaluation of the original website and OHP display. Both projects were designed and built with little formal knowledge of exhibit design, but through updates to the website and a versatile PowerPoint presentation of the Oral History Project, I can respond with what has been learned in the research.

Website 1 – National Parks System’s “We Shall Overcome: Historic Places of the Civil Rights Movement”²

WE SHALL OVERCOME

HISTORIC PLACES OF THE CIVIL RIGHTS MOVEMENT
A NATIONAL REGISTER OF HISTORIC PLACES TRAVEL ITINERARY



A partnership project produced by the U.S. Department of Interior, National Park Service, U.S. Department of Transportation, The Federal Highway Administration, and the National Conference of State Historic Preservation Officers

[Comments or Questions](#)

Last Modified: Wed, Aug 1 2001 10:58:32 am EDT

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² National Park System. “We Shall Overcome: Historic Places of the Civil Rights Movement.” April 1, 2001, <<http://www.cr.nps.gov/nr/travel/civilrights/>> (November 12, 2002).

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WE SHALL OVERCOME

HISTORIC PLACES OF THE CIVIL RIGHTS MOVEMENT



LORRAINE HOTEL

On April 4, 1968, the Rev. Martin Luther King, Jr., was assassinated here at the Lorraine Hotel, just a day after speaking at the Mason Temple Church of God in Christ. Built in 1925, the Lorraine Hotel was a typical Southern hotel accessible only to whites in its early history. However, by the end of World War II, the Lorraine had become a black establishment which had among its early guests Cab Collaway, Count Basie, and other prominent jazz musicians, in addition to later celebrities such as Roy Campanella, Nat King Cole, and Aretha Franklin. Partly because of its historical importance to the black community of Memphis, Martin Luther King chose to stay at the Lorraine during the 1968 Memphis sanitation workers strike.



Lorraine Hotel

Photograph by Lloyd Ostby

King, Abernathy, Andrew Young and other black leaders had come to Memphis to support 1,300 striking sanitation workers. Their grievances included unfair working conditions (on rainy days, black workers had to return home without pay while paid white supervisors remained on the job, and black workers were given only one uniform and no place in which to change clothes), and poor pay (the highest-paid black worker could not hope to earn more than \$70 a week). Following a bloody confrontation between marching strikers and police, a court injunction had been issued banning further protests. King hoped their planned march would overturn the court injunction, but such plans were cut short on April 4, 1968 when an assassin shot and killed King on the balcony of King's room in the motel addition of the hotel. In 1991, the Lorraine Hotel was converted into the National Civil Rights Museum.

The Lorraine Hotel (National Civil Rights Museum) is located at 450 Mulberry in Memphis, TN in the South Main Historic District. The Museum is open from 9 a.m. to 5 p.m. Monday through Saturday and from 9 a.m. to 8 p.m. on Thursday, and from 1 p.m. to 5 p.m. on Sunday. There is a price for admission. For more information, call 901-521-9699, or click [here](#).



³National Park System. "We Shall Overcome: Historic Places of the Civil Rights Movement." April 1, 2001, <<http://www.cr.nps.gov/nr/travel/civilrights/sitelist1.htm>> (November 12, 2002).

Website 2 – “Martin Luther King, Jr. – An Historical Examination”⁴

Martin Luther King, Jr.

A True Historical Examination

That night King retired to his room at the Willard Hotel. There FBI bugs reportedly picked up 14 hours of party chatter, the clinking of glasses and the sounds of illicit sex - including King's cries of "I'm f--ing for God" and "I'm not a Negro tonight!"

Newsweek Magazine
January 19, 1998
Page 62



Historical Writings

Essays, Sermons, Speeches & More

Truth About King

Who He Fought and Fought For

Death of the Dream

The Day King Was Shot

The King Holiday

Bring the Dream to Life

Civil Rights Library

History of People and Events

Jews & Civil Rights

Who Led The Civil Rights Movement

Suggested Books

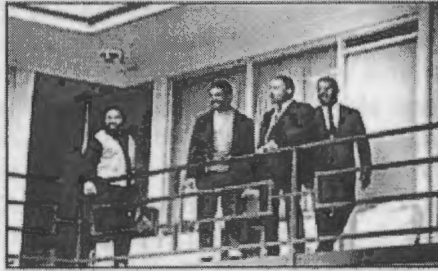
The Life and Work of King

Contact the Webmaster: [Click Here](#)

Bring the Dream to life in your town!
Download flyers to pass out at your school.
[Click here to learn more!](#)

⁴ “Martin Luther King, Jr. – An Historical Examination.” n.d. <<http://martinlutherking.org/>> (November 12, 2002).

The Death of the Dream: The Day Martin Luther King Was Shot⁵



© The Associated Press

Left to right: Hosea Williams, Jesse Jackson, Martin Luther King Jr., Rev. Ralph David Abernathy on the balcony of the Lorraine Motel Memphis hotel, a day before King's assassination. April 3, 1968.

The picture above has been shown millions of times. King, the day before his death, greeting his supporters. What is not publicly known is what happened the night before his death. Newsweek magazine from January 19, 1998 gives you a small glimpse of the real Martin Luther King Jr.

Pillar of Fire: America in the King Years, 1963-65.
(book reviews) Jon Meacham

01/19/98 Newsweek, Page 62

January 6, 1964, was a long day for Martin Luther King Jr. He spent the morning seated in the reserved section of the Supreme Court, listening as lawyers argued *New York Times Co. v. Sullivan*, a landmark case rising out of King's crusade against segregation in Alabama. The minister was something of an honored guest: Justice Arthur Goldberg quietly sent down a copy of King's account of the Montgomery bus boycott, "Stride Toward Freedom," asking for an autograph. That night King retired to his room at the Willard Hotel. There FBI bugs reportedly picked up 14 hours of party chatter, the clinking of glasses and the sounds of illicit sex--including King's cries of "I'm f--ing for God" and "I'm not a Negro tonight!"

Note: What is not mentioned in this article is that Martin Luther King was having sex with three White women, one of whom he brutally beat while screaming the above mentioned quotes. Much of the public information on King's use of church money to hire prostitutes and his beating them came from King's close personal friend, Rev. Ralph Abernathy (pictured above), in his 1989 book, "And the walls came tumbling down."

Sources: Newsweek Magazine 1-19-1998, page 62

"And the walls came tumbling down," by Rev. Ralph Abernathy (1989)

⁵ "Martin Luther King, Jr. - An Historical Examination." n.d.
<<http://www.martinlutherking.org/dream.html>> (November 12, 2002).

Historical Writings
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Truth About King
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Civil Rights Library
History of People and Events

Jews & Civil Rights
Who Led The Civil Rights Movement

Suggested Books
The Life and Work of King

A Letter From the Webmaster⁶ This page examines the people and events that exemplify the civil rights industry. The mass media and the civil rights industry effectively work together to censor facts and ideas that expose the so-called civil rights movement as un-American and subversive. From its origin, the civil rights movement was organized and funded by the Soviets during the height of the cold war in an effort to use racial strife to destabilize America. Prominent "civil rights leaders" like Martin Luther King Jr. were not only funded by America's mortal enemies, but King's organizers, fund raisers and chief aids were all members of the Communist Party USA. Many people who are too young to remember life during the 1950's and 60's may not understand how serious this connection truly is. During this period of the Cold War, the Soviet Union and America had atomic weapons pointed at each other, and at one point almost went to war. This war would have killed over half the populations of each country! If you can imagine how serious this time was for America, now you can understand just how disgraceful and Un-American King's secret partnership with the Soviet Union truly is. King and his associates were involved in an organized plot to destroy America, not provide civil rights to minorities. Once you understand this, you can understand why the media, your text books and our modern liberal socialist government in America censor the ideas on this web page and why they have tried to keep this information from you.

There are many other issues and people involved in the civil rights industry. These people are no less corrupt, criminal and un-American, than King. I have begun to compile as much information as I can so that I can offer this information to you. I have always believed that standing up for the truth is a calling that I cannot run from. If you are a teacher or student, I hope you will take a stand for right and wrong and use this information to enlighten your peers.

Read some of my hate mail from the supporters of tolerance, democracy and diversity at www.martinlutherking.org/letters.html. Due to the violent, sexual and adult nature of the letters, children should not read this page.

On a final note, a number of schools have been requesting student come to this web site and read this letter. This project asks school children to look at the bottom of this letter and notice that I had not listed my profession, implying that I had no creditability. This is the kind of deceitful tactics Black Supremacists use to trick children into believing their lies.

If you are asked to review this site as a "hate site," notice that the facts presented on this page or not disputed or proven wrong. Instead, the school system wants to call people names like "racist" or "nazi" or "White Supremacist" in an attempt to discredit the facts presented.

Read everything, make up your own mind, and then do something about it. Do not let other people tell you what to think. Think for yourself.

-Vincent Breeding, Vincent.Breeding@stormfront.org

Republican Public Relations and Marketing Consultant, Tampa, Florida



⁶"Martin Luther King, Jr. - An Historical Examination." n.d.

<<http://www.martinlutherking.org/letter.html>> (November 12, 2002).



Photo(s) 6-11 – Women's History Month (March 2001) display at the Franklin L. Schurz Library, IUSB campus.



Photo 12 – Right to left, Dr. Les Lamon and Congressman John Lewis (Georgia) pose for a photo in front of the first Oral History Project display, November 2001.

CHAPTER TWO: MULTIMEDIA USE IN MUSEUM EXHIBITIONS

History is made every day, documented in photographs and journals, and passed along in family histories and folklore. Through systematic education we begin to understand that the past affects each member of society by the emotions we express and the choices we make. Learning about the past allows us to better understand our parents and forefathers, carry-on the hard work that they have done, and learn from their mistakes.

As individuals, and as members of society, we all need to be capable of thinking historically if we are to address the issues that confront us in our daily lives. History asks us to put ourselves in the place of other human beings, and by doing so to define our own values and beliefs. It enables us to think critically and independently and to make informed judgments. It encourages us to question and to evaluate conflicting interpretations on the basis of evidence. It helps us to identify bias when dealing with controversial and politically sensitive issues. It is the destroyer of myths.⁷

As each person in society is unique, each person will also have unique reactions to learning and experiencing history. Within a group of twenty people, there may be as many as twenty different reactions to a photograph taken in Selma, Alabama, of peaceful protestors being chased and clubbed by men on horseback in March 1965, a day known as "Bloody Sunday." Journals collected from a group of students studying the Civil Rights Movement will reflect their individual feelings of anger, hatred, hurt, humiliation, understanding, hope, gratitude, and any number of other emotions. Each of these reactions and emotions will impact the individual and affect how each person makes decisions from that point. For some it may be as small as a new course of study; others may change their whole perspective on race relations and their understanding of the people who make up the community in which they live.

The opportunity for reflective education is available everywhere – high schools and college campuses, in the home and on radio and television, in libraries and in bookstores, and in

⁷ David Anderson, "30 Case Study: Developing Historical Thinking Through an Interactive Gallery," in *Developing Museum Exhibitions for Lifelong Learning*, ed. Gail Gurbin [London: The Stationary Office, 1996], 163.

the news and in the movies. Museums are especially important in this diverse process. It is through museums that every person is given access to captured situations, private moments from the past and historical facts and artifacts. Museums provide children and elderly, college students and students of life access to history. Museums use exhibits to focus on key issues and explore themes important to society yesterday and today. Over the past two decades, computers have provided a number of advantages for museums and exhibit designers to present history and engage the viewer, within the museum walls and in the home of the museum patron. Computers have allowed visitors to direct their visits to issues and topics they find interesting and engaging. They offer museums the opportunity to change exhibitions at a moment's notice based upon feedback and visitor responses. Computers have allowed museum visitors to access museums and their exhibitions from their own computers, at their convenience, and have linked visitors to historical societies to further explore issues presented in displays. This chapter explores the research available in setting the goals and in identifying the steps in designing a successful museum exhibition and upon the use of computers in creating such exhibits. In essence, computers have allowed museums to create visual displays of history that capture the attention of viewers and engage their interest beyond a formal visit to the museum. The information gathered in this study will be used later to analyze the Civil Rights Heritage Center website and the Oral History Project Display at the Northern Indiana Center for History. The research will also be used for future changes to the website and a PowerPoint version of the display.

In presenting history, museums provide an avenue to understand trends in past events. Museum exhibitions elicit a variety of emotional responses from the viewer – anger and fear, hatred and loathing, understanding and thankfulness, pride and empowerment. Knowing and understanding history allows society to forgive past evils and learn from past mistakes. Museums

¹⁰ Elaine Heumann Gurian, "Fiddling Around With Exhibition Opportunities," in *Developing Museum Exhibitions for Lifelong Learning*, ed. Gail Gurin (London: The Stationery Office, 1996), 4.

present history primarily through exhibitions, "the most prominent and public of all museum offerings," and "the soul of a museum experience."⁸ Through exhibits and displays visitors learn facts and view items that were a part of history; in learning and viewing, visitors will feel closer to the past and possibly get a spark of excitement about their own lives and an interest in and concern for the future. Visual exhibitions at their very basic core play a significant "role in the transmission of historical knowledge."⁹

According to Elaine Heumann Gurian, in an article entitled "Noodling Around With Exhibition Opportunities," historically, groups and social classes have used museums to preserve their beliefs and educate future generations about their histories. Little effort has been made to connect with individuals outside the focal group.¹⁰ As representatives of a multi-faceted society, U.S. museums have made a concerted effort to share the histories and traditions of most cultures living in the United States. Some museums focus on a particular geographical area or racial/ethnic group, while others show the relationship of these particular areas and groups to the nation as a whole. For example, exhibits at Albany [Georgia] Civil Rights Movement Museum at Old Mt. Zion present the events of the Civil Rights Movement in Albany, Georgia; the Black Holocaust Museum in Milwaukee, Wisconsin, presents the larger path of African Americans from slavery to recognized and vocal U.S. citizens. Comparatively, the Civil Rights Institute in Birmingham, Alabama, speaks of the events in Albany and recognizes the pain and legacy of slavery, but also shows the Civil Rights Movement as a national event, in which all groups, black and white, participated.

⁸ Kathleen McLean, "Museums Exhibitions & the Dynamics of Dialogue," *Daedalus* 128, no. 3 [1999]: 83.

⁹ National Council on Public History: Society for History in the Federal Government, "Museum Exhibit Standards," n.d., <www.ncph.org/exhibit%20standards.html> (February 13, 2002).

¹⁰ Elaine Heumann Gurian, "1 Noodling Around With Exhibition Opportunities," in *Developing Museum Exhibitions for Lifelong Learning*, ed. Gail Gurbin [London: The Stationary Office, 1996], 4.

Traditionally, museums and their exhibits were very formal in presentation, filled with facts and documentation; such displays were non-interactive for the viewer but very thorough and detail-oriented in the facts presented. Such exhibits were most appealing to the viewer with a personal interest in the subject on display, not a novice with a limited interest or knowledge of the topic. As an educational tool, these traditional museums used text to tell stories but were not always successful in conveying the importance of the history presented, for their mono-dimensionality lost the interest of the viewer. Museums practiced a "form of one-way communication."¹¹ With a goal of presenting facts, little time was spent identifying the target audience, its interests, and its feedback. This ideal has changed as preliminary steps in the design process now include identifying the desired audience in order to fulfill the goals of the exhibition.

Throughout this chapter, the term "designer" will be used to refer to the person putting together the exhibit. But, in reality, the designer does not work alone. According to David Silver, the best exhibits "are designed, constructed, and maintained by large teams of professional writers, artists, archivists, graphic designers, multi-media technicians, and curators."¹² These groups may also work with outside organizations and educational groups to create the most effective exhibit possible. The exhibit team will work together to create an exhibit that is "founded on scholarship, marked by intellectual integrity, and subjected to rigorous peer review."¹³

Before an exhibit is built, designed, or even researched, there are a number of questions that need to be answered, goals to be set. *Who are our visitors? What ideas, issues, topics, or*

¹¹ Maureen Matthew, "12 Adult Learners," in *Developing Museum Exhibitions for Lifelong Learning*, ed. Gail Gurbin [London: The Stationary Office, 1996], 70.

¹² David Silver, "Interfacing American Culture: The Perils & Potentials of Virtual Exhibitions," *American Quarterly* 49, no. 4 [December 1997]: 832.

¹³ National Council on Public History: Society for History in the Federal Government.

themes do we want to present to the viewer? What do we hope the visitor will take away from the exhibit? What will the exhibit entail and what objects will be included? Answers to these questions direct all aspects of the design of an exhibit. To answer the question of *Who are our visitors?*, museums use market segmentation to identify visitors and visitor trends.

1. Museum and art gallery visiting is a phenomenon enjoyed across all age groups.
2. Children appear to make up the single largest age group among visitors. Among adults, visiting is more popular with the middle-aged and those with families than with the young or the elderly.
3. Marginally, more women than men visit museums and art galleries.
4. Museums and art galleries attract visitors from the whole class/occupational spectrum and are not an elitist preserve as sometimes supposed.
5. The longer someone has spent in formal education, the more likely they are to visit.
6. For many (perhaps most) museums and art galleries, the local residential population (the 'community') will supply the core of annual visits, supplemented seasonally from other segments (visitors to the community).¹⁴

In her article, "Adult Learners," Maureen Matthew notes that adults come to museums with preconceptions of the world around them.¹⁵ These preconceptions are based upon the culture in which they live and are "difficult to detect" because "they are embedded in everyday life and make a good deal of sense within it."¹⁶ The anticipated race and sex of the target audience, as well as the audience's level of learning and previous knowledge of the subject, influence the designer's view of visitors. Visitors generally come when they want, look at what they want, and leave when they want.¹⁷ In the end, the goal of the museums is to attract a particular group at specific times for any of a number of reasons. Then, once visitors have been attracted, they will hopefully return for additional visits.

¹⁴ Stuart Davies, "8 The Museum Visitor: Statistical Information and Trends," in *Developing Museum Exhibitions for Lifelong Learning*, ed. Gail Gurbin [London: The Stationary Office, 1996], 53-54.

¹⁵ Matthew, 71.

¹⁶ Sharon MacDonald, "11 The Influence of Visitors' Preconceptions on Their Experience of Exhibitions," in *Developing Museum Exhibitions for Lifelong Learning*, ed. Gail Gurbin [London: The Stationary Office, 1996], 63.

¹⁷ Heumann Gurian, 4.

As the viewer can no sooner divorce his or her personal beliefs and views from the museum experience, neither can the exhibit designer. Individual differences - the race, sex, cultural background, and educational level of the designer - may also affect the exhibit's design and outcome. The direction of an exhibit as it relates to the target audience is affected consciously and subconsciously by the designer's view of museum visitors and their own held beliefs.¹⁸ "Interpretation is the single most basic purpose of an exhibit.... Interpretation is in part an act of negotiation - between the values and knowledges upheld by museums and those that are brought in by visitors."¹⁹ This act of negotiation involves the beliefs and values presented by the designer meeting the beliefs and values carried by the museum visitor. The desired outcome of this meeting is a new understanding or knowledge of the subject presented by the designer and explored by the viewer.

When museums change their presentation styles to reach more target groups, almost by definition if they are successful, they experience a more diverse audience. "People with different lifestyles and learning styles, cultural backgrounds and social perspectives are enticed into museums."²⁰ This sometimes leads to anger and questioning as exhibits are presented on uncomfortable, controversial or taboo topics in order to attract those outside the "normal" audience. Issues such as the Holocaust and slavery may be considered "inappropriate" and "very unsettling to the general populace."²¹ Yet, such issues open the doors for Jewish visitors, immigrants and African Americans, all groups that have often been omitted from the core museum audience for years. Exploring these topics also fulfills a museum's goal of covering history, all history - good or bad - and a responsibility to tell the truth. Common museum

¹⁸ Heumann Gurian, 3.

¹⁹ Lisa C. Roberts, "2 Educators on Exhibit Teams: A New Role, A New Era," in *Developing Museum Exhibitions for Lifelong Learning*, ed. Gail Gurbin [London: The Stationary Office, 1996], 13.

²⁰ McLean, 84.

²¹ Anderson, 171.

standards state that controversial subjects should be addressed from all sides, acknowledging the existence of competing viewpoints.²² While questionable subjects may discourage some viewing, presenting such issues and topics also provides an opportunity for groups who did not feel invited or comfortable to explore the museum and return with a welcoming or personally connected feeling.

Once all initial exhibit questions of audience and topic identification have been answered and researched, and the goals of the exhibit have been established, the designer of the exhibit must research the subject. The outcome of this research is the identification of the information that will be presented and the determination of what objects will be on display. Unlike a presentation in writing, the items and facts chosen for the display must fit into logical yet simple blocks, easily understood by the museum visitor. There are a number of standards used when putting together an exhibit that effectively evokes audience learning and interaction. In the most basic terms, "good exhibitions are conceptually simple."²³ A simple but successful exhibition is made up of text that is not too overwhelming in context and length, and objects that keep the attention of the audience. If we look at the audience as "inherently smart," smart enough to understand and ask questions, "then we will address questions the audience has rather than tell them what we think they should know."²⁴

When looking at the make-up of an exhibit, Eilena Hooper-Greenhill identifies the following as common beliefs; all exhibitions should be:

1. Accessible to the widest possible audience (including those with visual, physical, auditory, and learning disabilities);
2. Informative and relevant to the widest possible audience (e.g. beginners and scholars; browsers and studiers; first-time visitors and returning visitors);

²² Eilena Hooper-Greenhill, "19 The Exhibition Policy," in *Developing Museum Exhibitions for Lifelong Learning*, The Stationery Office, 1996, 118.

²³ National Council on Public History: Society for History in the Federal Government.

²⁴ Heumann Gurian, 4.

²⁴ Heumann Gurian, 6.

- foreigners, non-native speakers and native speakers; visitors from diverse ethnic and other social backgrounds; children, teenagers, and adults, etc.);
3. Effective in communicating their message;
4. Structured to complement the natural learning strategies that visitors use;
5. Supportive of a variety of learning styles;
6. Supportive of the visitors' agenda as well as the museum's agenda;
7. Supportive of individual and group experiences;
8. Empowering, stimulating and fun;
9. Comfortable, uncrowded, and not overly structured or sequential.²⁵

When considering an exhibition's layout, the designer must think about what the visitor will do once in the museum, the path of learning and travel they will take. These considerations are affected by evaluations and preconceptions of the exhibit's goal audience. When focusing on location of the exhibit and the layout of the display, Principles of Visitor Circulation include:

1. People tend to approach landmarks, moving objects or animals, sounds, and large objects. Thus, such factors can be used to attract visitors in the direction you wish to lead them; or they may function to distract visitors and lead them in directions you do not wish them to go.
2. Visitors tend to turn in the direction of the closest visible exhibit, all other factors being equal.
3. Spatial arrangements involving exhibit islands create pockets of low attention (apparently because the traffic flow does not place each object within the visitor's line-of-sight or because of no systematic way to see all of the exhibit objects in the space.)
4. Exhibits that are on the periphery of exhibition areas are less likely to be viewed than those in the center or along the main path.²⁶

"Communication is hardly limited to the words on the wall and yet words are the primary means through which exhibit messages are conveyed."²⁷ Therefore, word choice and length of text play an important role in the presentation of facts. When considering content and writing of labels and text, facts should be straightforward and understandable while wording should not be overwhelming in educational level or length. Readability, the measure of how easy a text is to

²⁵ Eiena Hooper-Greenhill, "19 The Exhibition Policy," in *Developing Museum Exhibitions for Lifelong Learning*, ed. Gail Gurbin [London: The Stationary Office, 1996], 110.

²⁶ Stephen Bitgood, "27 Visitor Orientation & Circulation: Some General Principles," in *Developing Museum Exhibitions for Lifelong Learning*, ed. Gail Gurbin [London: The Stationary Office, 1996], 150.

²⁷ Roberts, 13.

read and comprehend, is not only a matter of appearance but also the level at which the copy is written.

According to Kent D. Hirschi and Chandler Screven, research has found that visitors will read an average of only 18-percent of labels with which they come into contact throughout the entire museum.²⁸ Label location, length of text, wording, appropriateness, and a number of other issues, some that may be personal for the viewer, affect what visitors choose to read.²⁹ Label readers fall into a number of categories, three of which are title-readers, title-and-summary readers, and whole-label-readers; a fourth category, and the most aggravating for designers, is the non-readers.³⁰ The following points are suggestions drawn from "Writing for Different Audiences" and "Writing Label Copy," and focus on issues to keep in mind when composing text and exhibit labels:

1. Avoid a formal, impersonal, academic register. All writing should be consistent; stick rigidly to your panel and object caption formats, forms of abbreviation, etc.
2. Use familiar words wherever possible. All writing should be clear; avoid or explain any term you couldn't reasonably expect a 15-year old to understand.
3. Use context-sensitive words wherever possible.
4. If possible, relate the text directly to the exhibited objects. All writing should be relevant; be certain that all writing is directly related to the exhibition's aims and as far as possible to the visitor's experience.
5. Where technical terms are needed, define them.
6. Avoid sentences becoming too long or too heavily subordinated. All writing should be concise; keep it briefer than you thought possible.
7. Don't include too many abstract concepts.
8. Limit the use of evaluative language.
9. Where possible, restrict one idea to one sentence, one subject to one paragraph. Limit the number of items in each sentence. Use short words and sentences; don't overwhelm the visitor with information. Never state what can obviously be seen. Use sentences, not notes.

²⁸ Kent D. Hirschi & Chandler Screven, "35 Effects of Questions on Visitor Reading Behavior," in *Developing Museum Exhibitions for Lifelong Learning*, ed. Gail Gurbin [London: The Stationary Office, 1996], 189.

²⁹ Hirschi & Screven, 189.

³⁰ Sandra Bicknell & Peter Mann, "25 A Picture of Visitors for Exhibition Developers," in *Developing Museum Exhibitions for Lifelong Learning*, ed. Gail Gurbin [London: The Stationary Office, 1996], 145.

10. Start with the most important points; don't leave them to the end. All writing should be enthusiastic; visitors will only be excited by an exhibition if you can convey that you are. Don't be dry; use the active not the passive whenever possible. If people are mentioned, flesh them out. Try to make the text memorable, but use superlatives and adjectives sparingly.
11. Try not to overload the reader's short-term memory with too much information. Remember that a few key points, clearly put and reinforced for emphasis, are more likely to be remembered than numerous ones referred to only once.
12. Again, ask yourself what you are trying to say, who you are writing for and whether it is accessible and relevant to that audience.³¹

In conclusion, stick to the facts but make the text brief, honest and straightforward. Eliminate the use of flashy accents to attract the viewer's attention, such as bold, italic, or odd fonts.

While a museum viewer may read the facts, words become overwhelming at times and efforts must be made to hold the attention of the viewer. "In general, visitors browse through an exhibition looking for cues to encourage them to stop and invest their limited time. Most people spend only a short time at most of the exhibits they come across."³² For this reason, it is imperative that the contents of any exhibition attract the attention of the viewer; through attraction, the museum visitor is drawn to the exhibit where he or she will be encouraged to find out the importance of the objects of their attraction.

The decision process for the contents of any exhibition stems from the initial questions asked about the exhibit. *What are the goals of the exhibit? Who is the target audience?* The answers to such questions will direct the types of objects chosen to display. Exhibit contents may include journals, documents, photographs, clothing, books, and a variety of other items. When presenting history, historical artifacts are chosen for display based upon their relevance. For example, in an exhibition on the Selma-Montgomery March, the National Voting Rights

³¹ Helen Coxall, "37 Writing for Different Audiences," and Eric Kentley & Dick Negus, "38 Writing Label Copy," in *Developing Museum Exhibitions for Lifelong Learning*, ed. Gail Gurbin [London: The Stationary Office, 1996], 199 & 200.

³² Bicknell & Mann, 145.

Museum & Institute uses footprints of those who marched, quotes from participants, and police photographs of the violence. The footprints and quotes link the viewer to a real person who felt so strongly about discrimination that the individual walked for justice. Photographs visually identify the March participants but also have the ability to offer the viewer a frame of reference; a chance to see what life was like during that timeframe, to be placed in that day. People, facial expressions, clothing, and city buildings have all been captured on film and offer an opportunity to compare the world of today with the world of yesterday. Photographs are a good identifier of the past and often have the ability to elicit an emotional response; they offer views of everyday life, people participating in their communities, enjoying their families, and/or fulfilling a work or school commitment. Journals, quotes, and recorded memories put the speaker in context and allow visitors to experience firsthand the moment in question. If the exhibit designer has done the job completely, "visitors can easily relate to objects displayed, and indeed, they recognize many of them from their own lives."³³

To find if the designer has accomplished the desired goals, the museum must provide an avenue for the audience to provide feedback on the exhibition. Feedback can be gathered through a number of different paths, including evaluation forms, interviews, and surveys. Visitor studies can also be conducted measuring a number of different situations. The researcher might count the number of stops a visitor makes and the pace he or she travels through the museum, the time spent reading and interacting with the exhibit, or how families interact and discuss objects in an exhibit. The most effective form of gathering this information will be determined by the museum. No matter the format, the most helpful feedback is reflected in visitor answers that are

³² Gail Gubin, ed. *Developing Museum Exhibitions for Lifelong Learning* [London: The Stationary Office, 1996], 226.

³³ McLean, 84.

personal and relate to the subject on exhibit; general comments and thoughts on unrelated issues do not greatly benefit the museum or designer.³⁴

For nearly a quarter of a century, computers have impacted museum visitors through the advent of interactive displays. Computer programs have been written to simulate historical events, encourage visitors to ask and answer questions, and reproduce past situations. The March on Washington exhibit at the National Civil Rights Museum/Lorraine Motel [Memphis] for example, places the visitor in an environment simulating that of the Mall of Washington, D.C. Visitors can choose any number of speeches and song selections from that day nearly thirty-years ago; listening to Dr. Martin Luther King, Jr.'s speech or Mahalia Jackson singing in such a museum setting can be very empowering, just as it was to be standing at the foot of Lincoln Memorial on that August day in 1963. Interactive exhibits allow users access to "many forms of media, including sounds, images, video, and basic animation, as well as text," opening the doors to a variety of interpretive responses in addition to the traditional processes of reading and seeing.³⁵ Computers have thus significantly multiplied a designer's options and a museum's impact upon visitors.

While attention to detail and facts remains important, designers are now looking at the reactions of the audience they are trying to reach. Designers are also communicating with educators and the academic community to enhance the learning experience of the museum visit. Museums have tried to confront the realization that visitors come to museums for entertainment, a contrast to the museum's more academic goal of education.³⁶ Many museums have taken steps to make exhibits more interactive, allowing the viewer a sense of participation in history and

³⁴ Gail Gurbin, ed. *Developing Museum Exhibitions for Lifelong Learning* [London: The Stationary Office, 1996], 226.

³⁵ Silver, 827.

³⁶ Heumann Gurian, 5.

learning, as well as a means for entertainment. Through participation in the exhibition, "the audience interacts and contributes to the learning and building of the story" being told.³⁷ According to Elaine Heumann Gurian, "exhibitions are basically non-verbal enterprises. What can be displayed best are tangible materials that can be seen, sometimes touched, and often fantasized about."³⁸ Visitors no longer limit their museum experience to seeing and reading, but are now encouraged to touch and manipulate exhibit pieces, listen and discuss exhibit topics, and react and provide useful feedback.

The level of interaction for the visitor is impacted by the museum's access to resources, including funding, technology and design, initiative and ideas. Museums of national renown and larger availability of funding would have greater access to resources and technology to make great ideas a reality. The National Civil Rights Museum/Lorraine Motel has created a sit-in exhibit with a lunch counter actually used in the 1960s; the exhibit allows visitors to feel as if they were part of the protest, with lapsed time offering a level of safety and understanding. Grassroots museums with very little funding available might rely less on computers for interaction with patrons and more on the volunteers and local support available to engage visitors. The success of a museum does not necessarily correlate to the number of available resources, but how the resources are used. One example of a grassroots/local museum using its resources to the fullest advantage can be found in Albany, Georgia. Rutha Harris, one of the original Freedom Singers, is a beloved contributor to the Albany Civil Rights Movement Museum at Old Mt. Zion. Through the sharing of stories and songs, visitors to the museum are empowered by Ms. Harris's words and voice. As an educator, Ms. Harris's availability is limited and unfortunately, such an experience is not for every museum visitor. For those with such an

³⁷ Edward Barrett & Marie Redmond, ed., *Contextual Media: Multimedia & Interpretation* [Cambridge, MA: The MIT Press, 1997], 31.

³⁸ Heumann Gurian, 4.

honor, Ms. Harris is very candid when she shares her experiences of confronting Sheriff Laurie Pritchett and the days spent in the Albany jail. But when Ms. Harris begins to sing "We Shall Overcome" in a voice that could only be sent from heaven, all of the violence, anger and fear is dispelled and all that remains is hope, faith and peace.

Beyond interactive displays within museum walls, the following two examples illustrate the impact of computers and the advantages they bring to museums. Museum exhibits and their interactive companions can be accessed outside of the museum setting through CD-ROMs and the World Wide Web [WWW]. While getting a visitor into the museum is the goal, museum designers have found a way to go home with the visitor and extend the learning experience for those with a strong interest in the work and displays of the museum. CD-ROMs and the WWW allow visitors to access museum exhibitions in the comfort of their own homes whenever they choose and as many times as they would like. Therefore, flexibility and convenience aid in expanding the potential audience. Such systems are no less challenging to create than in-house exhibitions, therefore the principles of museum exhibit design presented in *Developing Museum Exhibitions for Lifelong Learning* still apply; audience identification, identification of exhibit content, and research on the subject are still necessary to design the exhibit. Such exhibitions require the input and supervision of a team of experts, just as building of an exhibit presented in the museum; "it requires a combination of available materials, the proper hardware and software, scholarly and technical expertise, and, in most cases, institutional backing."³⁹

In developing exhibitions for access outside the museum, designers draw on a variety of details from the exhibit they have created to build and design electronic versions of in-house exhibits. Both CD-ROMs and online exhibitions fall into three categories: a virtual version of the

³⁹ Silver, 829-830.

³⁹ Carl Smith, "Can You Do Serious History on the Web?", n.d., 2002.
<<http://www.theaha.org/Perspectives/issues/1998/9802/9802.com.CFM>> (February 13, 2002).

traditional museum exhibit or a replication of the original physical exhibit; a condensed or abridged version of the most important aspects of the exhibit; and, a brief abstract of the "exhibit's collection, its themes and tropes" to be seen as an extension of the original or as a hyper-real exhibition. As an abstract of the original, the museum may provide "materials and resources not featured in the original exhibit" and the exhibit "exists entirely on or within the World Wide Web" or on CD-ROM as "there exists no original or represented territory/space" for this material.⁴⁰ According to O'Malley and Rosenzweig, "on-line exhibits can become hypertexts that allow visitors to explore topics that interest them in much greater depth – a virtue appreciated by curators, who are continually told to limit the amount of text they put on the wall."⁴¹ This statement can be applied to CD-ROMs as well.

Although CD-ROMs and exhibitions on the World Wide Web are similar in their ease of access, it is important to note the difference between the two. CD-ROMs will replicate a visit to the museum, but are "stand-alone systems" which "exist within a limited, predetermined 'space'." The World Wide Web, or online exhibitions, "exist as part of and within computer-mediated, networked systems" as the Internet, and can be accessed simultaneously by a number of people at the same time. Through the Internet, such exhibits can "link easily/freely with and to other networked resources and materials."⁴²

When a museum builds a CD-ROM, there are a number of options for the disk's content which expand the designer's flexibility in presenting ideas. The only limiting factors of the CD-ROM are the imagination and skill of the designer. CD-ROMs can be as simple as a screensaver of images presented in an exhibit or games to engage and educate children. CD-ROMs can also

⁴⁰ Silver, 829-830.

⁴¹ Michael O'Malley & Roy Rosenzweig, "Brave New World or Blind Alley? American History on the World Wide Web," n.d., <<http://chnm.gmu.edu/chnm/jah.html>> (February 13, 2002).

⁴² Silver, 826-827.

be complex and interactive in content; while the contents of an entire exhibit may or may not be presented, the designer may include background material, avenues of additional study, and resources for research. Disks may include much more than just photos and text; a running soundtrack of music, audio clips of interviews and speeches, and film clippings or media coverage of an event in history are all options the designer might include in a CD-ROM of a museum exhibition.

Online exhibitions allow designers an open avenue for creativity; such exhibits are dynamic or constant works in progress, providing the opportunity to test new ideas and add new material in a matter of seconds.⁴³ Through use of the website, viewers provide feedback in the choices they make and the links they choose. Also, with these choices, viewers are now taking a more active role in the "museum visit" and learning experience. In his article, "Can You Do Serious History on the Web?," Carl Smith, author and guest curator for the Chicago Historical Society [CHS], evaluates the CHS's website, "Web of Memories." "Web of Memories" presents facts, journal entries, documents, recordings, and, most importantly, a number of photographs of the Great Chicago Fire of 1871. The site layout presents two directions of research, a gallery and a library. Smith points out the complementary work of the site to the museum's actual exhibit, while providing additional material not viewed within the walls of the museum due to constraints of space and fragility of objects. As a website, visitors can choose their own path of research, focusing on issues they find most compelling; "the site encourages viewers to do history themselves, since it offers a vast selection of sources that they can explore – with or without reading the interpretive text – and draw their own conclusions."⁴⁴ Also, due to the dynamics of

⁴³ Silver, 828.

⁴⁴ Smith.

web building, objects and materials can be added to the site as they are discovered and researched.

While there are these many advantages of the Internet for museums, it is also important to note the disadvantages of learning and researching in a virtual environment. Anyone who has researched on the World Wide Web would agree, the Internet is *infinite* in its scope of available knowledge. "In June 1993 there were only 130 websites in the world; by June 1995 there were almost 23,500; by June 1996 more than 200,000 new websites had come online."⁴⁵ As research and information are infinite and accessible by all, so is the ability to present information and post items on the Internet. The skills that are required to create and maintain websites are available in a number of books; for very little money, and sometimes for free, individuals can establish a URL and build their own sites. Sites built at home can incorporate a variety of items, facts and thoughts; people build sites to share their summer vacation pictures with their family around the world, to support a local group or organization, in an effort to seek donations, or to present their thoughts and research on any number of topics. "The amount and kinds of information available via computers is amazing, but anyone – an established and reputable professional or a sensationalism-seeking crank – can establish a website and transmit their views."⁴⁶ According to O'Malley and Rosenzweig, the Internet creates amateur historians who present facts based upon personal passions.⁴⁷ Not all topics and thoughts presented on the Internet are widely shared and may at times be considered hateful, slanderous, and pornographic. Also, with the ability to link one site with a number of other related sites, visitors may suffer from what David Silver

⁴⁵ O'Malley & Rosenzweig.

⁴⁶ Nicholas Evan Sarantakes, "So That a Tree May Live: What the World Wide Web Can & Cannot Do for Historians," n.d., <www.theaha.org/perspectives/issues/1999/9902COM3.CFM> (February 13, 2002).

⁴⁷ O'Malley & Rosenzweig.

diagnoses as "virtual vertigo," "the inability to choose among an array of options."⁴⁸ As with an exhibit in a museum, a successful website will present factual and objective information in a format that is easily navigated and not too overwhelming. Links to outside sources should be available, but must be related to the subject of the website in a way that is secondary in importance. "Because of its scope, the World Wide Web can be daunting, often to the point of exasperation. Not only is there a large amount of erroneous, extraneous, and occasionally and offensive information to be found on the Internet, but snarls of links also often lead to unproductive (albeit interesting) tangents which for some may eat up hours of precious time."⁴⁹

Designers of traditional museum exhibits are very careful and appreciative when using objects in their shows and are very thorough in recognizing an object's donor or who loaned items used in an exhibit. When using objects in the design of a website, however, particularly photographs, computers have made the search and presentation of objects so easy that non-attribution, mis-attribution and even illegal actions may occur. With photographs used on the Internet, copyright laws still apply, but are often neglected. Identification, approval, and reparation are three steps to take in the legal use of photographs. Photojournalist Charles Moore spent seven-years documenting the Civil Rights Movement and now has a website for visitors to view his beautiful, emotion-generating photographs. Although the site states, "All photographs copyright Charles Moore," this statement does not prevent any viewer from copying the photograph for future use, either personal or for profit, without Moore's permission.⁵⁰

When using images from the Internet you must give proper credit at all times to the copyright holder. It is easy to download and use images without noting the proper source, and this is illegal in many instances. In the absence of any explicit statement

⁴⁸ Silver, 833.

⁴⁹ "Getting to the Source: The World Wide Web of Resources for Women's History," *Journal of Women's History* 11, no. 3 [Autumn 1999]: 176.

⁵⁰ Charles Moore, "Powerful Days in Black & White: The Photographs of Charles Moore," September 14, 2001, <<http://www.kodak.com/US/en/corp/features/moore/mooreIndex.shtml>> (September 22, 2002).

on the website allowing use of the image, one should assume it is for personal use only. Technically, this means that you may not reproduce the image for public use of any kind including teaching.⁵¹

Websites and virtual exhibitions have become so commonplace in our society that journals such as *American Quarterly* have developed review sections to evaluate these sites. Starting in March 1989, the journal's first exhibition review section explained its reasoning. According to the editors of the journal, the overall perspective of the Internet has changed and the WWW is no longer just for entertainment; "theoretically able to reach tens of millions of Internet users, virtual exhibitions mark a new stage for museums, the process of museum development, and the act of museum visitation."⁵²

As with exhibitions mounted in the museum, feedback is imperative to the success of a website. Programs are written to track visitor movements and decisions within the site, counters are used to establish the number of "hits" on the site, and forms are used for visitors to evaluate or comment on the website. With the dynamic nature of the World Wide Web, changes and improvements can be made within moments based upon the results of feedback.

Computers have played an important role in advancing the work of museums and their use of multimedia. From interactive exhibitions to CD-ROMs to web access, computers have allowed museum visitors to work at their own pace and research items they find compelling. Although there are drawbacks and disadvantages, computers have allowed designers new avenues of presentation that engage the viewer and encourage them to take an active role in museum experience. For example, computers have allowed museum visitors to experience Dr. King's "I Have a Dream" speech at the foot of the Lincoln Memorial without having to travel back in time. CD-ROMs allowed a college student in Indiana to visit the Lorraine Motel from

⁵¹ "Getting to the Source: The World Wide Web of Resources for Women's History," 181.

⁵² Silver, 826.

her home computer and feel the emotion and effects of King's murder. And, the World Wide Web has opened doors to a virtual universe of study on the life and work of Martin Luther King, Jr. – including audio and video recordings, written text, photographs, and the thoughts, ideas, interpretations, representations, and misrepresentations of individuals from around the world.

With the knowledge of building exhibits and an understanding of the advantages of using computers in exhibit design, it is important to apply this information to the displays I have created to the represent the Civil Rights Heritage Center: the website and the OHP display.

FTP – File Transfer Protocol. This is a method, or protocol, for accessing FTP sites and downloading or retrieving files.

HOMEPAGE-URL – an address that points to someone's Web home site on the Internet.

HTTP – Hypertext Transfer Protocol; the actual protocol used to transmit and received Web information over the Internet.

HTML –Hypertext Markup Language is used to construct document objects on the World Wide Web.

HYPERTEXT – text that contains pointers, or links, to other text.

HYPERMEDIA – a superset of hypertext, hypermedia is any medium (text, sound, images), which links to other media.

INTERNET – The Internet is a worldwide network of small-interconnected computer networks sharing a common communication protocol.

LINK – also called a pointer, this is an individual connection point, millions of which together form the "web" of the World Wide Web of documents and hypermedia. A link might take you from one document to another, or from one information provider to another.

URL – Uniform Resource Locator. All objects on the World Wide Web have a URL, or address, which points to them; a URL consists of a header, which specifies the type of resource and path to that resource.³³

³³ Michael Regoli, "Webhistorians: Historians & the World Wide Web," *CAH Newsletter* 23, no. 3 (August 1995): 8.

WORLD WIDE WEB TERMS & DEFINITIONS

Although not meant to be exhaustive, the following list should help you understand the most frequently used acronyms, terms, and other instances of "Webspeak."

BROWSER – a software application that serves as the portal to the World Wide Web. Browsers come in many flavors and are available on most platforms (Macintosh, Potato Chips, Unix, etc.). These browsers connect you to the Web and interpret the HTML documents and the text, images, and sounds which they contain.

FAQ – Frequently Asked Questions. A FAQ is a document that answers the most Frequently Asked Questions on a given topic. Compiled by volunteers, FAQs are constantly evolving to include the latest information on hundreds of topics in computing. They are widely available on the Internet.

FTP – File Transfer Protocol. This is a method, or protocol, for accessing FTP sites and downloading or retrieving files.

HOME PAGE-URL – an address that points to someone's Web home site on the Internet.

HTTP – Hypertext Transfer Protocol, the actual protocol used to transmit and received Web information over the Internet.

HTML – Hypertext Markup Language is used to construct document objects on the World Wide Web.

HYPERTEXT – text that contains pointers, or links, to other text.

HYPERMEDIA – a superset of hypertext, hypermedia is any medium (text, sound, images), which links to other media.

INTERNET – The Internet is a worldwide network of small-interconnected computer networks sharing a common communication protocol.

LINK – also called a pointer, this is an individual connection point, millions of which together form the "web" of the World Wide Web of documents and hypermedia. A link might take you from one document to another, or from one information provider to another.

URL – Uniform Resource Locator. All objects on the World Wide Web have a URL, or address, which points to them; a URL consists of a header, which specifies the type of resource and path to that resource.⁵³

⁵³ Michael Regoli, "Webhistorians: Historians & the World Wide Web," *OAH Newsletter* 23, no. 3 [August 1995]: 8.

CHAPTER THREE: ONLINE PRESENTATION OF THE CIVIL RIGHTS HERITAGE CENTER

With a fast approaching deadline and a growing knowledge of Microsoft FrontPage and website design, I had many ideas that I wanted to incorporate into the Civil Rights Heritage Center website. Initial ideas for the site included the following: as a research tool, the site would offer an interactive timeline of the Civil Rights Movement with the ability to look more closely at specific dates, places and people through text and images, and it would contain a bibliography of books, videos, journal articles, etc.; as a source of current information, it would have a page devoted to up-to-date local and national news related to the Civil Rights Movement and race relations; and, as a vehicle for additional interests, it would contain links to sites that I felt were useful, accurate and informative for online research of the movement and race relations. To complement the work of the Heritage Center, the website would define and identify the initial ideas for its foundation, its goals and its work. Also, its volunteer staff and community support would be publicly acknowledged. Additional items regarding the work of the Heritage Center would include links to partnering organizations and groups in the South Bend community, and a calendar of CRHC events. As the site grew out of the trip, information on *Freedom Summer* (past and future trips) would be available, including why the people and sites visited on the trip are so important to the study of the movement, and how to participate in upcoming trips. Finally, new ideas and projects of the center would be included over time, benefiting those studying the Civil Rights Movement and race relations or interested in the work and students of the Civil Rights Heritage Center. In hindsight, these were very good but grand ideas; as an ambitious undertaking, I did not always objectively view my capabilities or acknowledge time constraints.

Many challenges confronted me in moving this project to the level I expected, a level I felt the Civil Rights Heritage Center deserved. Building the CRHC's website was a positive learning experience, but there was one unexpected challenge: how time-consuming the process would be. Each struggle confronted was defined primarily by time constraints. The first roadblock came from the school itself. As the site is part of the IUSB website, I could not get started until we had a URL address linking the CRHC site to the IUSB homepage. Even though all problems were eventually solved and all questions were answered, the IUSB Webmaster and the Office of Information and Technology [OIT] responded within their own complicated time schedule, often taking days or weeks to deal with my requests. The request for a URL address <www.iusb.edu/~civilrts> and a link to the IUSB Index took at least a month of waiting before the answer was available. Problems were also confronted with the availability of computer applications, the installation of computer hardware, and network communication between the IUSB computer system and the CRHC office computers. With limited funds, we were always asking for "favors" and this took time.

As presented in the research on the design of exhibitions, ideally a team of designers is needed to create the website; this opportunity did not present itself and I was left to work alone. For this reason, time affected my ability to set priorities and meet goals. Without the luxury of a team of designers, I was unable to delegate tasks and rely upon others to find solutions to problems; each task and problem was resolved and completed in due time. Although I had a number of ideas for the website and the drive and initiative to get the project online, still, plans had to be made and completed around a busy schedule of work, school and family commitments.

The Civil Rights Heritage Center is a not-for-profit organization with little available funding. Gaining access to technology and materials was a matter of finding and borrowing, or

waiting until a request was approved and the items were made available to the center. It was important not to let the lack of funding show in the work I was presenting. The major "problem" resulting from working under the conditions has been a severe limitation in the number of updates to the site. More funding would have made the resources needed for the website more readily available and also solved problems in a timelier manner, therefore allowing for more frequent updates.

The last struggle involved was the actual design of the site. I wanted to present a site that looked professional, no bright colors, flashing text, or cute clipart. The site would be straightforward and honest in presenting the work and goals of the Heritage Center, with words and photos that would engage the viewer. It was a grueling and time-consuming process of choosing a color palette, fonts, and layout design, choosing the wording for the text, maintaining consistency from page to page, and finding eye-catching photos and graphics. There were a number of choices to make, and I relied upon feedback from my co-worker, Amy Selner, and CRHC Director, Dr. Lamon. The design and layout of the site was based upon my personal tastes and workplace experience with designing brochures and fliers rather than serious website design research.

On August 1, 2001, the Civil Rights Heritage Center was accessible on the World Wide Web. The initial site consisted of three pages: the CRHC home page, "Freedom Summer," and "Links & Resources." The home page defined the goals and work of the Heritage Center; it was a new organization and needed to "get the word out." There were also a number of links to community organizations that support the work of the Heritage Center, such as the African American Community Fund and the Indiana Humanities Council. "Freedom Summer" featured the dates and information for the 2000 trip as details were not yet available for the 2002 trip, as

well as a link to Dr. Lamon's original trip site. "Links & Resources," still in the research phase, was launched "Under Construction."

With two additional updates in the year to follow, the "Links & Resources" page was updated to meet the goals I set in providing a research tool for visitors. Links were available on a number of topics to a variety of organizations and institutions devoted to the study of the Civil Rights Movement and the goals of its organizers and participants. Also, the presentation of the Civil Rights Heritage Center's work was much more extensive and information on *Freedom Summer 2002* was now available and thus featured. Two additional pages were added as well. The "Oral History Project" page identified the goals of the project and provided information on participation. And the "Current Events" page is similar to a news page and features events that the center's volunteers participated in or organized.

In looking at the determining factors I identified as most important in doing my own online research, I feel I have fulfilled all of my own criteria for a useful and informative site on the study of the Civil Rights Movement and the work of the Civil Rights Heritage Center. As much of the information is based upon the work of the organization I helped found, I know it is accurate and documentation has not been necessary. Where historical events are presented, efforts have been made to back up the information with documentation. The "Links & Resources" page features sites that I have used in the past to do my own research and study the movement. Each is objective in its views of the ideas, people and events featured and is documented and supported by other organizations or further research.

I believe the CRHC's site is not too daunting to visitors. With a limit on the amount of textual information, I have tried to inform visitors of the valuable work of the center but not overwhelm them with too much information. It was difficult to take an issue and an organization

that I am so passionate about and put a limit on that passion. There is so much work that we have done and goals yet to achieve, but I had to limit what was put out there for viewers to read. But, this passion can also be captured with the use of photographs. Without slowing the loading process too much, I included a number of images I felt would capture the commitment of the student volunteers, would connect with the emotions of the visitor, and encourage the drive of someone with a desire to make change. Images have also been used to break up the monotony of viewing constant verbiage.

The site continues to focus on substance rather than style, and was designed with a very basic but professional image. Two text colors, black and red, are used with red strongly identifying with Indiana University. The number of pages within the site has been limited in order to establish a clear and concise path of exploration and learning. Although the addition of topical pages will be necessary over time to expand the site and explore new avenues of interest, I did not want to lose the viewer or overwhelm them with too many options.

While I have been successful in designing a website that meets my own criteria for an informative and valuable source of online research, it is still important to analyze the Civil Rights Heritage Center website based upon the research presented in Chapter Two. This analysis is important to identify mistakes, recognize improvements that can be made, and appreciate the successes of the original site. As FrontPage is a program that allows the designer to build each page within a site separately, we can look at the component pages of the CRHC site as individual displays within an exhibition on the Civil Rights Movement and the Civil Rights Heritage Center. With this in mind, I designed the web pages with the same perspective that a designer composes a museum exhibit, as a presentation of the important work, issues, events, people, emotions, and opportunities that rose out of the movement and founded an organization. Some of

the pages of the website, such as the CRHC home page, "Freedom Summer," and "Oral History Project," were drawn from smaller displays used by the center on campus and in the community. Like visual displays in a museum, I have used the site to test ideas; some ideas have turned into successful displays or pages while others did not pan out and were either reconfigured into a more presentable plan or omitted.

According to the research, one of the first questions to answer when building an exhibit is, "Who is the audience?" Although the Civil Rights Movement took place in the past, the ideas of the movement empowered present day Indiana University South Bend students to found an organization focusing on "living history," while setting goals for the future. As all time periods are included, so are all races and sexes, as each has experienced some level of discrimination over time. From the start I identified my target audience as those individuals interested in not just learning about the Civil Rights Movement but also exploring its many events, participants and proponents, and issues. I didn't want to attract one group, but all groups – all races, sexes and ages. The primary audience would be those individuals benefiting most from the work of the Heritage Center – students and the South Bend community. As a research tool, I imagined Indiana University students and students in the South Bend area using the site to fulfill homework and school assignments. South Bend citizens would use the CRHC website to learn more about a grassroots organization not only with its foundation in the local community but also with a mission to give back to its own hometown. The site's primary audience also would include people interested in the work of the center with the potential to volunteer in the organization or participate in its programs. Due to the nature of the Internet, a secondary audience can be identified as those individuals in the global community of the World Wide Web

with an interest in the Civil Rights Movement and race relations, and who might also be interested in learning about the work of the Civil Rights Heritage Center.

As a designer, I acknowledge that the audience has its own preconceptions. As a research tool, I have made a concerted effort to feature a diverse group of websites focusing on a broad range of ideas and issues. My only prejudice may lie in my views of the work and foundation of the Heritage Center, as I am one of the founders and have worked very hard getting this organization off the ground.

Confirming my own ideas, the research points out the necessity for an exhibition to be "conceptually simple" in design. The CRHC site is not too overwhelming in content and length; facts have been presented in a straightforward manner that should be understandable to all age groups and educational levels. And, subject headings have been clearly identified as have all images used in the site.

The question of exhibit content was answered in the goals of the site: present the work of the Civil Rights Heritage Center and provide a research tool for online study. Much of the text focuses on the foundation of the center and its programs and projects; as a research tool, little text is needed, other than explanations of links to online resources. The content of the site also includes images to stimulate the emotions and represent both the troublesome and the positive events of the past.

Regarding feedback and outside evaluation of the website, the August 2001 launch of the site involved a lot of learning, frustration and hard work. I was not ready to commit more time to the project until I knew that this was an advantageous endeavor that would be useful to others. I sought feedback from my peers. As I am my worst critic, I wanted to make sure to present a site that would be used by the audience we were trying to reach at the Civil Rights Heritage Center,

all ages, races, and individuals interested in studying the movement and its outcomes. Requests for feedback were sent out to a number of people, those associated with the center or IUSB, and several personal friends I felt would be objective and honest. The feedback was very positive and helped to push along the next update of the website. A website design expert did a thorough critique of the site and in the end concluded that I had made a good start. Other feedback included suggestions for changes that would make the site more meaningful and ideas and topics for additional pages. I feel that it is necessary to add a feedback page at some point in time to the site, as much of the feedback so far has come from friends and personal acquaintances rather than "real" users. It is important to know how many people are actually visiting the site and if they feel that it is a good avenue for presenting the work of the center and a helpful research tool. Feedback would also identify how they found the site, if they found what they were looking for, and their overall opinion of the site. Unfortunately, this is a computer application/ network problem that I am still trying to resolve through IUSB's OIT department, and may not be rectified during my time as the CRHC's website designer.

Although I have provided links to other websites, I have made a concerted effort to limit the opportunity to lose visitors in cyberspace or even exit the site without knowing how to get back. FrontPage provides designers the opportunity to create hyperlinks that will open a new window rather than changing sites within an existing window. This option allows the visitor to explore a number of provided links while still running in Civil Rights Heritage Center's website in the background.

Due to the nature of the Internet, additions and changes could be made at anytime but remain limited by time constraints. Although funding and access to resources often affected the website's foundation, in the end, time was the primary limiting factor in building the site I had in

mind. With an acquired knowledge of building exhibits and presentations, I now know that I should have done more preparation beyond learning Microsoft FrontPage. As with any computer application, FrontPage has its limits; with a knowledge of other web design applications, ideas might have been implemented more efficiently and changes might not have been as stressful or overwhelming.

The only clear error of the site is the use of some of the photographs. Most of the photos used, particularly those for *Freedom Summer* and the Oral History Project, are the property of the Civil Rights Heritage Center. Unfortunately, in discussing the more general history of the Civil Rights Movement, I chose some familiar photos that society identifies with the movement, images of Bloody Sunday, the March on Washington, and Dr. King. I misjudged the use of such images and did not follow any copyright restrictions or seek approval for their use. This error will be one of the first changes made to my final site design. I also plan to note that the images used throughout the site are the property of the Civil Rights Heritage Center and should not be reproduced or used by others without the permission of the Heritage Center.

I acknowledge that I am a novice website designer, but I have confronted a number of issues, described above, in building the website for the Civil Rights Heritage Center. Problems were expected but I did not expect time to be my biggest roadblock as I feel I am a quick learner and felt that knowledge of the necessary computer application was all that I needed to build a website. I am satisfied with the Civil Rights Heritage Center website and feel it is a site that successfully presents the work of the center and is a useful research tool for the continued study of the Civil Rights Movement. I have met my own criteria for online research, and I now feel that my work is also supported by the research on multimedia usage in museum exhibitions presented in Chapter Two. Although I may not have fulfilled all of the original ideas I had for the

website to date, I have focused on those that are most important to the current activities of the

Heritage Center and provided a research tool for the further study of the Civil Rights Movement

and race relations.

During the months of February and March 2002, the Oral History Project of the Civil Rights Heritage Centers was on exhibit at the Northern Indiana Center for History. The exhibit [Photo(s) 13-14] was made up of long cherished family photographs belonging to Mrs. Barbara Brandy, a number of the items chronicling Mr. John Charles Bryant's family history, documents pertaining to Mr. Jack Reed's work for the city as well as his personal perspective on race relations, and transcripts and artifacts documenting Dr. and Mrs. Bernard Wagner's roles as professional leaders in the South Bend community, as well as archival materials held by the Northern Indiana Center for History. Although the items we had accumulated to that date at times overwhelmed us, it took the entire OHP archives to fill such a large exhibit space. Reproductions of all the project's photos were used, including some that had not been previously identified and others whose historical content was not clear. Through feedback for the exhibit, we hoped to receive more details about the photos from visitor recollections of that time.

The photos were divided into categories: life in the home, church activities, school, work, and social events. Documents and text were then used to support each topic. The text of the exhibit was made up of photo labels, information about the Oral History Project and how to participate, and thanks to those who had contributed to the display. Other text included reproductions of original documents, such as transcripts from hearings held by the South Bend Housing Authority during the 1960s. As many of the documents were quite long and detailed, it was necessary to draw out important portions of the text or provide a thorough summary. As the presentation focused on South Bend's history regarding the Civil Rights Movement and race relations, an outline of Civil Rights activities in South Bend at the time was available through the *South Bend Tribune* and reproduced for the display. Lastly, as the focus of the Oral History

CHAPTER FOUR: PRESENTING THE ORAL HISTORY PROJECT

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Project is personal accounts by local citizens, excerpts from oral interviews were used to support the images presented and introduce the project's strongest supporters. Documentation allowed viewers to further research some materials at a later date if they so desired. And, all materials presented are held in Civil Rights Heritage Center's resource center in their entirety.

The Northern Indiana Center for History offered assistance with the presentation of the photographs. To enhance the reprinted photos, card stock was used as backing for the photos to give them some dimension. This idea eliminated the need for frames, which would be obtrusive and too expensive given the number of photographs used in the display. As the exhibit area was larger than display area normally used by the Heritage Center, the Center for History helped fill the base of the display case with items from their own collection.

In the short period since the project was displayed at the Center for History, the exhibit has grown with new donations to the Oral History Project's collection and will continue to grow with its success. As a companion to the display, I have created a PowerPoint presentation. The PowerPoint presentation has provided an opportunity to present the display in a more convenient manner; no longer are space and time hindering factors, as the only necessary tool for presentation is now a computer or laptop. Also, the Heritage Center will use the dynamic nature of the PowerPoint program for its continued benefit with the addition of more photographs and materials to the presentation as new loans and acquisitions are made. Ultimately, the presentation will allow for ease in archiving and cataloging new photos and properly identifying the circumstances documented.

As with the CRHC website design, a few obstacles were confronted in getting the Oral History Project ready for exhibit at the Northern Indiana Center for History. One of the major problems was the labeling and identification of the photographs. Many of the donated photos had

been kept in attics for many decades, with little or no identification; if no information was available, we relied upon the memories of the donor for verification of the captured image. There were times when we knew only fragments of information about the person or scene captured; effort is ongoing to improve this fact of historical research. In order to correct this problem while the OHP was on display, the Center for History worked to change labels with updated information as it was learned from the museum's visitors. Since the creation of the PowerPoint presentation, due to its nature as a CD-ROM, I now have the opportunity to take it to a number of Oral History Project participants for their input. The labeling of the photographs can be easily updated to present the more accurate information.

It was important to address the aged nature of many of the materials collected; many of the documents that have been donated for the Oral History Project are in delicate shape. As they were originals and loaned materials, time was taken to find the proper means to preserve these unique artifacts. We are still addressing the problem of replicating the information without jeopardizing the original state of the item. Photocopies and reproductions were used whenever possible, with the originals returned to the participants; a few items had to be omitted from the presentation for fear of damage until proper preservation measures can be taken.

A final problem was funding for such a large undertaking. I bartered as much of the materials for the display as I could, such as ink for printing, photo paper, laminating paper, and Velcro backing. Still, quite a bit of money went into the project. The appearance of the display benefited from the assistance of the Center for History as part of their partnership in the project's Indiana Humanities Council grant. Their offer to provide backing for the photographs and fill the remaining exhibit space at the base of the display case, aiding the visual appearance and success of the display.

In analyzing the exhibit I created based upon the research presented in Chapter Two, it is necessary to point out that although I hoped to present the collection of the Oral History Project, I was caught off guard by the magnitude of the display as well as the short time period to prepare. The display case used to present the exhibit was much larger than any space I had worked with in the past. Also, this was not a one-day display at an event or a month-long presentation for the library, but a museum display unveiled at an award's ceremony with guests from throughout the community; the viewers would be larger in numbers with a special interest in the topic at hand with more personal and emotional responses. With little knowledge of the demographics of visitors to the Northern Indiana Center for History, I identified my core audience as those individuals the Oral History Project was looking to recruit for interviews and local support. My audience was individuals, mostly African American, who were drawn to the Center for History to view an exhibit about *their* history. Also, the targeted audience was an older group of local citizens, as the history project focuses on recollections and activities in early-to-middle Twentieth Century South Bend. Although the subject was a particular group and time, this was an opportunity for all to attend and learn. In retrospect, I wish I had taken the opportunity to spend more time at the exhibit to see the reaction of the visitors, recording feedback. I would like to have seen the looks on their faces or hear their reactions and recollections of the information and images presented.

From the perspective of the designer, as the display consisted of all the materials in the project's collection at the time, there was little room for personal observations. The display design was very simple and straightforward, primarily black and white in nature. The photos were black and white and the labeling and all other text was black text and black border on white

paper. A simple design was used to keep the focus on the importance of the materials and not distract from the nature of the Oral History Project.

The exhibit was on display at the museum for two-months and received some wonderful feedback and some criticism. The criticism was focused on the issue of labeling, and efforts are being made to rectify this problem. Today, the Heritage Center is recruiting some of those who raised questions with the exhibit to help us establish more accurate information about some of our artifacts. Yet, some of the images remain unlabelled today. Feedback was collected by the Center for History through open conversations with the museum patrons. The most wonderful feedback came from Mrs. Brandy and Mr. Bryant in their praise for the beauty of the display and joy in seeing their personal memories shared with the community they know and love.

An example of the desire to share personal stories can be drawn from a current project of the Oral History Project. Mr. George Neagu was first director for South Bend's Human Relations & Fair Employment Practices Commission, now known as the South Bend Human Rights Commission. For the past year, Mr. Neagu has worked with the Oral History Project in sharing his extensive collection of South Bend history. Mr. Neagu has an extraordinary number of original papers and newspaper clippings documenting nearly twenty years of South Bend history focusing on race relations, the work of the Human Rights Commission, the South Bend NAACP, and much more. Faced with memories of violence and hatred towards himself and his family and his own firing in 1968, Mr. Neagu has kept much of these documents and thoughts safely locked away. Through the work of the CRHC's Oral History Project, Mr. Neagu has opened his scrapbooks up and has shared his memories and experiences with the students of the OHP. With the protection of time and desire to share his work with his children, Mr. Neagu has begun to experience again his memories of life and work in South Bend.

With the aid of a large collection of documents, I am working to present Mr. Neagu's commitment to the South Bend community and the early years of South Bend's Human Relations & Fair Employment Practices Commission. With the help of the current members of the Human Rights Commission, we will be able to document the entire history of the organization. The outcome of this project will be a month long display for February 2003, "Black History Month," and may be a beneficial component to the Human Rights Commission.

With the recent acquisition of two oak-and-glass cabinets, the Heritage Center will be able to create and change displays on the IUSB campus on a regular basis. New materials can be added and displayed, as they are acquired or loaned. As shown in Photo 15, the display cases offer a beautiful environment for newly created displays, such as the display featured in the photograph. David Healey, a graduate student and leader of the Oral History Project, has taken components of the first display as well as newly acquired materials to create a display on the Powell family, a longstanding name in the community. Mr. Bryant is a member of the Powell family and has collected a number of materials tracing the family's genealogy and involvement in the South Bend community, which he has graciously shared with the Oral History Project.

The success of the displays for the Civil Rights Heritage Center, particularly the Oral History Project exhibit at the Northern Indiana Center for History, can be measured in the rise in the number of requests for further exhibits, the expansion of the display, and feedback from viewers of the Oral History Project display. The greatest feedback from the OHP display has been the increase in the size of the collection as well as the sharing of memories surrounding the photographs acquired. The stories behind the images captured cannot be found in books but have been held in memories and hearts for a number of years, and are now being used to document the history of South Bend, Indiana.



Photo(s) 13-14 – Oral History Project display at the Northern Indiana Center for History (February-March 2002)



Photo 15 – Mr. John Charles Bryant stands next to one of the display cases used by the Civil Rights Heritage Center. Mr. Bryant has been an avid supporter of the Oral History Project and has donated a number of items used for the OHP display.

AFTERWARD

In today's society, individuals are exposed to history everyday in a number of forms. History is passed down through family tales and stories, learned on television and in movies, taught in schools, and viewed in museums. "Learning" history can be as simple as reciting dates and places and identifying names and incidents; "learning" can also be as complex as being emotionally affecting and challenging in a need to do more or make change. Throughout this text, I have presented avenues taken by museums to offer visitors a "learning" experience. With the use of images and text, interactive exhibits, recommended readings and pamphlets, websites and CD-ROMs, visitors "learn" history.

Through my work at the Civil Rights Heritage Center, presenting history has involved the creation of a website and special exhibits. Through the website, visitors of the World Wide Web have an opportunity to learn about the Heritage Center, its foundation and goals, as well as special projects, trips, and events. Visitors can further their knowledge of the Civil Rights Movement using a page entitled, "Links & Resources." The Oral History Project's success can be seen in an exhibit filled with captured memories, transcriptions of important meetings and discussions, reading materials on the issue of race relations, and documentation of South Bend history. Although my time is ending at Indiana University South Bend, additions to the CRHC website and the use and expansion of the Oral History Project display will not end. As with the programs and running of the Heritage Center, new students will be recruited that have been empowered by the history of the Civil Rights Movement and feel a need to join an organization suited to their need to make change. As for myself, I can only offer up suggestions as to additions to the website and uses and expansions on the OHP display.

In a final update of the website, I have made the following changes; these changes were necessary to support the research that I have presented in this text and learned about building exhibits. Images that are not the property of the Civil Rights Heritage Center have been removed and replaced with those that are owned by the center. Also, a notation has been made in the site reflecting the ownership of all images used throughout the site as well as the need for permission to use such images. The site has also been thoroughly looked over for errors and updates; the featured websites presented on the "Links & Resources" page have all been checked to verify that URL addresses are correct and the connecting pages are still up and running. Final additions to the site include the presentation of *Civil Rights Now*, the newsletter of the Civil Rights Heritage Center, and a page devoted to the life of Emmett Till. I have also converted the original "Freedom Summer 2002" page to a general page on the 2004 trip; I am working with one of the Heritage Center's volunteers (and a participant of Freedom Summer 2002) to create a page devoted to the trip, including recollections and photographs.⁵⁴

Although I have run out of time to make additional changes, the following are suggestions that I feel would be beneficial to the Heritage Center's website. As a research tool, a bibliography broken down by topic would be a good complement to the "Links and Resources" page. As the center is a student-run organization, images, quotes, and biographies of the student's operating the organization would allow the viewer to feel more connected to the Heritage Center's staff. One of the initial ideas for the site that has yet to be implemented is the addition of a calendar of events and one necessity that has been stalled by conflicts in technology and computer applications is the addition of a feedback page and counter to track the number of

⁵⁴ The final update of the Civil Rights Heritage Center website as it relates to this thesis is available on the accompanying CD-ROM.

visitors to the site. Whether these suggestions will be implemented into the site will be up to the next web designer.

As a dynamic entity, the Oral History Project display is not complete, as there are already additional images and documents to add to the exhibit and the PowerPoint presentation. Also, the Oral History Project display for the Northern Indiana Center for History has come full circle as the CD-ROM presentation will be used for the 2003 "Black History Award" ceremony at the museum.⁵⁵ As with the website, I would like to offer some suggestions for future additions and uses for the Oral History Project display, including the expansion of the themes of life in the home, church activities, school, work, and social events. This expansion can be supported by materials such as articles from the *South Bend Tribune* and Mishawaka's *Enterprise* drawn from the time in question and depicting news events and everyday life. Audio excerpts from the gathered oral histories would also benefit the presentation and grab the viewer's attention. If the opportunity presents itself, audio recordings could also include television and radio broadcasts of news events of the time.

In using the Civil Rights Heritage Center's website and viewing the Oral History Project display, I cannot predict what a visitor will experience and learn. I hope that they will walk away empowered by what they have experienced and seen, but will feel a sense of accomplishment if they walk away with a sense of learning something they did not know before. In creating the CRHC website and OHP exhibit and CD-ROM, I will take away a sense of accomplishment in completing the tasks I set out to perform as well as a new understanding of patience.

⁵⁵ The PowerPoint presentation as it will be used for the award ceremony is available on the accompanying CD-ROM.

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APPENDIX – WEBSITE & POWERPOINT CD-ROM

Attached you will find a CD-ROM containing the final revisions for the Civil Rights Heritage Center website as well as the PowerPoint presentation of the Oral History Project used for the 2003 “Black History Award” ceremony at the Northern Indiana Center for History. The following are general directions for viewing the website and PowerPoint presentation.

To view the website from the CD-ROM, open “My Computer” then view the CD drive of your computer. Once you have double-clicked or opened “HomePage” from the disk you will be able to easily navigate through the website without having to open any other FrontPage documents or be connected to the Internet.

To view the PowerPoint presentation, open the PowerPoint program on your computer then use the open option to choose the document, “Oral History Project” from the CD drive of your computer. On the Toolbar, click “Slide Show” or hit F5. The slide show has been set up to run on its own time schedule, but arrow keys (or a click of the left-mouse button) will advance the slides. Please note, as mentioned in Chapter Four of the thesis, many of the slides do not have information or have very few details. You are viewing the dynamic nature of the presentation; more information will be added, as the facts are made available to the Oral History Project.

In 1995, Candice Mais Leuthold received her Bachelor of Public Affairs with a concentration in Environmental Science from Indiana University South Bend [IUSB]. As an employee of Martin's Super Markets, Inc. since 1989, she filled the new position of Marketing Assistant at the main office from 1997 to 2000, when she was accepted in the Master of Liberal Studies program at IUSB. As Marketing Assistant, Candice acquired a number of skills that played useful in her pursuit of a Master's degree, most importantly extensive computer and design knowledge.

In Summer 2000, Candice met and joined Dr. Les Lamon, professor of History, and fellow student, Amy Selner, on *Freedom Summer 2000: A Study Tour of the Civil Rights Movement in the South*, a course whose impact is credited for directing the foundation of the Civil Rights Heritage Center [CRHC] at Indiana University South Bend. As co-founder and Research Coordinator for the CRHC, Candice was responsible for much of the organization's campus and community displays, the design and upkeep of the website, and much of the office's computer support. She also helped organize *Freedom Summer 2002*, has spoken on the topic of "Women in the Civil Rights Movement," and helped to archive many of the materials donated for the Oral History Project.

Following the completion of her thesis and graduation in 2003, Candice will be moving to Milwaukee to pursue a career in Marketing. As an individual sharing the vision that founded the organization and a belief in the necessity and success of the organization, she also plans to continue volunteering her time and skills to the work of the Civil Rights Heritage Center.

